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DL=Day Letter

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1940 APR 1 PM 5 46

NP117 25 DL XC=WILLIAMSBURG VIR 1 403P

MRS EDITH G HALPERT, EDITOR DOWNTOWN GALLERY=

113 WEST 13 ST=

:RELETTER MARCH TWENTY NINTH MR CHORLEY RETURNING WEDNESDAY WILL ENDEAVOR OBTAIN DECISION REGARDING LUDWELL PARADISE CATALOGUE COVER BEFORE FRIDAY AND WILL IMMEDIATELY ADVISE DECISION REGARDS=

:B W NORTON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE DES MOINES ASSOCIATION OF FINE ARTS
DES MOINES, IOWA

April 1, 1940

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of March 29th.

Your amazement that none of Mr. Walter's ceramics was purchased from our exhibition is matched by our discouraging experience over a period of many months while almost nothing remains in the community from many exhibitions. There has been a lull since moderately large amounts were spent here for art ten and fifteen years ago. We have hoped that the exhibitions will in time produce sufficient ferment and we still hope so. We know that a few sales came near transaction during the Walters exhibition and we are sure the situation here is much closer to being where you and Mr. Walters may gain financial profit than it was before our show.

Iowa is sufficiently large as to have allowed this exhibition to have been held in the middle of it and yet not have a single tangible fact indicating that Mr. Walter's home town, Fort Madison, nearly two hundred miles away, acted with respect to the work.

Sincerely yours,
Paul S. Harris
Paul S. Harris

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

April 2, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am sending you herewith a catalogue of our Group Exhibition of Paintings by American Artists, together with some press clippings which show with what acclaim the exhibit has been received. I will send you a photograph of the gallery in a day or so.

Cordially yours,

Secretary

chb:er

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

April 4, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13 Street
New York, New York

Dear Mrs. Halpert:

Here is a letter on various and sundry.

1. I do need a good example of the work of Captain Thomas Smith. I had only three listed: his portrait that belongs to the American Antiquarian Society in Worcester, the portrait of Captain George Curwen at the Essex Institute in Salem, and the portrait of Major Thomas Savage owned by Mr. Henry L. Shattuck of Brookline, Massachusetts.

Mr. Clarence Bingham, Director of the American Antiquarian Society, has lent the painting so often that he has turned me down.

Mr. Shattuck is the only person in my records who turned me down before I asked him for anything. Perhaps he saw the writing on the wall, and as he is awfully important he is in a position to be awfully high-hat.

I was received cordially at the Essex Institute in February, but the picture is in a very prominent position and they have the reputation of being a bit stuffy on loans. I have not written them yet, and I am rather inclined not to do so until I know what other strings I have to my bow. Can you provide one?

2. When I asked you for Coleman's "Bus View," I had my wires crossed. I did not remember that I had already obtained my Coleman from the Museum of Modern Art. So if it does not embarrass you I would prefer to withdraw my request for the Coleman.

3. By way of conversation we settled on the fact that you would be kind enough to lend me Samuel Halpert's "After the Siesta"

and William Prior's "The Burnish Sisters," but I have never had a written confirmation and I would like one in order to clear up my paper work. Would you be good enough to send it to me.

4. God willing, about twelve o'clock, Monday, April 29, I will be calling on you with regard to Goldthwaite, Karfiol, Kuniyoshi, Levine, and Sheeler for the modern portion of our exhibition.

I have already seen Levine in Boston, and he promised me something but there was nothing definite arranged.

As for Sheeler I admired that handsome painting of the airplane called "Yankee Clipper" which you said you would reserve for me.

Karfiol and Kuniyoshi have already written cordially that they will be glad to contribute to the exhibition, but Miss Goldthwaite I have not heard from. I am planning to drop into the studios of all three of them before I see you, for I have always tried to make it a point to see not only the artists but the dealers as well.

In addition to these five, if you have one or two young pets, trot them out for I am doing my best to give the young idea a break in so far as I have space.

The urgent thing now, however, is to let me know about Thomas Smith and to confirm our conversation about the Halpert and Prior paintings.

Sincerely yours,

Director

S:VG

April 4, 1940

Mr. B. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton:

The foreword - with the last page omitted - is enclosed. I am waiting for Mr. Cogar's introduction, as I do not want to duplicate any data descriptive of the collection.

I have just noticed that the page on watercolors included in your dummy was not the corrected proof. The printer accidently transposed the last two paragraphas of the explanation under the WATERCOLOR heading.

Naturally, I am eager to know what you think of the catalogue and am waiting for word from you, with suggestions, etc.

If necessary, I could get down to Williamsburg over the week-end.

Sincerely yours,

April 5, 1940

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Thank you so much for sending me the two photographs and the clippings of your present American Show.

I think that the arrangement is remarkably good and both artists (Cikovsky and Kuniyoshi) agree with me heartily. If more exhibitions of this type were planned, I am sure that the public would become better acquainted with each artist's work than heretofore when most museums showed one example by each.

Congratulations!

Sincerely yours,

egh:vs

April 5, 1940

Mr. Nelson Goodman
Goodman-Walker, Inc.
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

You may have heard that we have rented our present quarters to ahe Artists' Gallery located on Eighth Street.

As a result, we are eager to dispose of all stock we own before we move to our new location. Thus we are prepared to sacrifice much of the material we have and I am writing to ascertain whether you would be interested in buying outright the items you have on consignment from us. We are ready to accept any reasonable offer. We have some additional material that would fit into the same category.

May I hear from you?

Sincerely yours,

egh:vs

April 5, 1940

Mr. Gifford Cochran
Wakefield Bookshop
64 East 55th Street
New York, N. Y.

Dear Mr. Cochran:

As you may know, we were responsible for the Harnett revival and are keeping for our records a complete file of his work including those in older collections and those which we had placed directly.

I was recently advised that you purchased at the Parke-Bernet Galleries an example formerly in the collection of Mr. Ayer, "Still Life" or "For a Pipe Smoker", as catalogued by us.

Would you be good enough to let me know whether this picture is actually in your collection, so that we may make the necessary changes in our book. We hope to get out a definitive work on this extraordinary painter in the future and are eager to keep all the facts straight.

If you are interested in seeing some of the other paintings by Harnett, you are welcome to call at the Gallery at any time - before June 1st, when we close for the summer.

Sincerely yours,

egh:vs

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 8, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

We have just received a statement from Soichi Sunami dated April 3rd for pictures which he made apparently in January in connection with your work on the Ludwell-Paradise House catalogue.

The bill specifies two negatives with one glossy print of each and four additional glossy prints for a total of $8. Inasmuch as we have no prior record of this work, can you let me know if it was done on your order and for the catalogue.

Sincerely yours,

BWNorton
B. W. Norton

Goodman-Walker INC.
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

April 8, 1940

Mrs. E.G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:-

Thank you for your letter of April 5th. If you will let me know what other material you have by artists such as Demuth, Dickinson, etc., I shall be glad to consider the possibility of buying something for stock, and perhaps of interesting one or two of my customers to take things at attractive prices. I should like particularly to know what you think might be the lowest possible price you could take for the large Pascin "Prodigal Son" which we had here for a time but returned to you, and also for the other large Pascin of similar character.

I am interested to hear that you are moving, and shall be glad to know what your new location will be.

Very truly yours,

Nelson Goodman

GOODMAN-WALKER, Inc.

G/s

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

CONRAD HUG
AMERICAN AND EUROPEAN PAINTINGS
1200 WARD PARKWAY
KANSAS CITY, MISSOURI

April 9, 1940.

Dear Mrs. Halpert,

Thanks for your letter and the descriptive material regarding the Portraits. Interest in Folk Art is not as keen as I would like. The only nibble I have is on a pair which are not from you, worse luck.

I think we'll have more success as far as sales are concerned with our forthcoming exhibition of contemporary paintings. Are you getting some good things together to send us? Would like very much to have them by the 13th. Meanwhile I keep trying on the portraits.

Best wishes.

Sincerely,
Conrad Hug

April 10, 1940

Mr. B. W. Norton
Colonial Williamsburg, Inc.,
Williamsburg, Virginia

Dear Mr. Norton:

The Sunami bill referred to in your letter applies to the retake of "Plantation Scene" and "George Washington." Mr. Cogar shipped the two pictures to New York for new photographs as the original prints were impossible for reproduction. We have the extra photographs here and are saving them with others which we have available for your publicity. I can send them down to you immediately, if you so desire, or Sunami can let you have the negatives for your records, if you communicate with him accordingly.

Frankly, I am greatly disappointed in not receiving from you, or from any other member of the committee, any word regarding the catalogue. Even when I telephoned you, you did not commit yourself about your opinion. I have spent six months working on this job and have incorporated considerably more material than anyone had expected - material which required not only research but great consideration. I feel, without being petulant about the matter, that I deserve some comment. Naturally, if you do not approve of the set-up or of the contents, I would expect you to say so. Don't hesitate to be perfectly frank about it. All I do expect is some comment.

Would you consider paying the printer immediately for the cuts? He was obliged to lay out a considerable sum of money for the engraver's work and the paper and, since his profit expectations are small, he has asked me on several occasions whether this matter could be taken care of by you. If not, I shall make an advance myself.

Of course, I had hoped to see the catalogue out in time for the April visitors, to assure you of some

Mr. B. W. Norton April 10, 1940

immediate return on the investment. It will necessarily take a little time after the O.K. for printing 48 pages, assembling them, printing the cover and binding. I believe you will agree that my impatience is somewhat justified.

The last page of the catalogue, which I am sending to you, may have to be revised, depending on Mr. Cogar's decision regarding his foreword. This has not reached me as yet.

Sincerely yours,

egh:vs

April 10, 1940

REGISTERED

Mr. William Griscom
Marlton Hotel
3 West Eighth Street
New York, N. Y.

Dear Mr. Griscom:

On March 20th you borrowed from me a pastel painting which you promised to sell immediately. The net price I gave you was $25.00 and the condition was that you would either come back with that sum of money or would return the picture on the same day.

I have since learned that you sold it immediately. Since I have not been paid for the picture, I shall have to seize it at once, unless you immediately make the payment of $25.00.

To be perfectly frank, I am horribly shocked that you would indulge in such strange business dealings. For many years I have cooperated with you by purchasing not only the things I wanted but many objects that were of no earthly use to me, because you were short of funds. I do not feel that I deserve this kind of dishonest treatment.

However, my demand remains that either the picture or the money be in my possession immediately after the receipt of this letter which is being sent to you by registered mail.

Sincerely yours,

egh:vs

April 10, 1940

Mrs. John D. Rockefeller, Jr.
Basset Hall
Williamsburg, Virginia

Dear Mrs. Rockefeller:

Sometime ago I came across two fascinating portraits dated 1780. As you know, Eighteenth Century portraits in the Folk Art tradition are extremely rare. Furthermore, when one is found, it is usually in such bad condition with so much repainting that it is almost worthless. These, however, are in relatively fine condition with unusually interesting brilliant color notes.

I am enclosing the photographs. Inscriptions on the back of the canvases, as well as on the letter held by the man, indicate that the sitters were Ruth Stanley, born July 15, 1756 and John Mix, whom she subsequently married.

These would make very interesting additions to your collection and would be particularly exciting in the Wythe House about which so much has been written recently.

If you are so inclined and have time, I want to suggest that you borrow the catalogue dummy from Mr. Norton who is still holding it for approval. We cannot ask the printer to make up another dummy until Williamsburg sends in all the final corrections and suggestions. I am very eager to get your opinion not only on the general appearance, about which you were very kind, but also about the actual text.

I hope that you are enjoying your lovely garden and the many birds which surround Basset Hall.

Sincerely,

A pair of portraits of John Mix and Ruth Stanley Mix by McKay, dated 1788. John Mix was born in New Haven, Conn., in 1751. The notebook in his hand dated 1788. He married Ruth Stanley, daughter of Deacon Noah and Ruth Norton Stanley, (of New Britain). Inscribed on the back of the canvas and repeated on the stretcher "Ruth Stanley born July 15,1756 married John Mix of New Haven".

canvas. 32 × 25½.

They are really quite important historically, related to the Ralph Earl and Christian Gullager portraits of the same date and locality. See Burroughs "Limners and Likenesses" which illustrates the "Mrs. Abigail Bush" by McKay owned by the American Antiquarian Society. As I told you on the telephone, the very chair seen in our portraits, in which the subjects are seated, is in our possession. It is a Chippendale chair made in Connecticut of native cherry.

Yours very truly,

GINSBURG & LEVY, Inc.

Benjamin Ginsburg

Benjamin Ginsburg

B G:P

McKay

Wakefield Bookshop

GIFFORD A. COCHRAN
NORTH SALEM
NEW YORK
TELEPHONE BREWSTER 2092

April 11th, 1940

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N.Y.

Dear Miss Halpert:

I am in receipt of your letter of April 5th.

I did indeed purchase the Harnett which you mention and it is part of my collection.

It would be most interesting to see the other works of this painter at your Gallery and I shall drop in at my earliest convenience.

Very truly yours,

Gifford Cochran

FORTUNE
TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

Dear Mrs. Halpert,

Here are the proofs-- as I explained over the telephone, eleven were all we could extract from the printer today. If you need another, we'll do our best to get it to you Monday. The paintings were so spaced in the layout that a close trim seemed to make the best solution, especially with air rates in view. I hope they will satisfactory.

Thank you for making clear to Mr. Rockefeller the FORTUNE restrictions on the uses to be made of the proofs, in advance of publication-- or thereafter. And I'm ever so glad we could get a release on them for you, and could get them to you on time.

Sincerely,

Deborah Calkins.

April 12, 1940.

April 12, 1940

Mr. Alfred H. Barr, Jr.
Director, Museum of Modern Art
New York, N. Y.

Dear Mr. Barr:

As you may have heard, we are moving from our present location and are leaving the premises on June 1st. Before closing, I am planning a sale to dispose of all stock owned by the gallery. This will be a real "removal sale", although banners to that effect will not cover the windows in keeping with the Broadway procedure. A considerable portion of the proceeds from the sale will be set aside for a special fund for artists who need financial help and whose work deserves encouragement. At a recent meeting held with the group chosen to administer this fund (and all subsequent moneys received), it was agreed to make outright purchases of paintings or sculpture from time to time in various exhibitions held in the city galleries, etc..

Our problem is to find a small institution interested in having a growing collection of American art (not by the best sellers or most expensive artists) but with no funds available for purchase. Such examples as are purchased through the fund would be presented to the institution, together with some items from my personal collection.

Can you suggest any museum or college, or both, that we might consider? The plan as a whole is really interesting, and I should very much like to discuss the details with you. It has a much broader base than the above outline, but I did not want to bother you with details unless you <u>are</u> interested. If you wish to discuss the idea I shall be glad to drop in some day in the near future. If not, can you help us out on some names of institutions?

Sincerely yours,

LIVE ON TOP OF THE CITY

Alban Towers

3700 MASSACHUSETTS AVENUE
WASHINGTON

April 13 '40.

The Downtown Galleries.
113 West 13 St
New York City

Dear Miss Halpert:

Will you kindly send me the pictures of the cigar store Indians which you have available. I will send them back to you very soon –

If the person is sufficiently interested I will make inquiries as to the price of each.

Sincerely,

P. A. Pinckney.

THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

April 15th, 1940.

Mrs. Edith Halpert,
c/o American Folk Art Gallery,
113 West 13th Street,
New York City.

My dear Mrs. Halpert:-

This is just a line to ask if you would mind sending a line to David Rosen at the Walters Gallery authorizing him to let us exhibit "The Burnish Sisters" from May 10th through June 10th. I have spoken to him about it, and I think am helping to speed up the restoration, as I keep telling him that we much have it by then in good condition.

I should like to ask if for this momentous exhibition we might also borrow a small painting on valvet done between 1812-1865, something especially characteristic? If you can lend us one, our van can stop for it during the first week in May, and return it directly to you, and of course, insure it for the amount you designate.

With most grateful thanks for your kind cooperation, I remain,

Most cordially yours,

Adelyn D. Breeskin

Adelyn D. Breeskin,
Curator

April 15, 1940

Dear Mr. Bernet:

A photograph of "The Old Violin" in the Cincinnati Museum is enclosed together with another composition including the same instrument, belonging to the Boston Museum of Fine Arts. The Metropolitan picture is quite different in conception, but I have no photograph available at the moment.

Tuchfarber, a Cincinnati lithographic shop, published a chromo-lithograph of "The Old Violin" in 1887. This print was very popular and was widely distributed and is frequently mistaken for the original. There were many copies made from the print, as several paintings have turned up by various imitators.

If you will use a glass on the photograph, you will see how meticulously the signature of Harnett was painted in, and how extraordinarily lifelike the stamp appears. We have several original canvases here which Mr. Hyam may see at his convenience for comparison. There is no mistaking the amazing technical perfection of Harnett.

Sincerely yours,

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 15, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mrs. Rockefeller has turned over to me the two photographs of the eighteenth century portraits in the Folk Art tradition which you sent to her. We should like very much to know what you are asking for these portraits.

Although we have no appropriate place for them at the present time, it may be that we can find a place for them later on in the event that you have not sold them.

Very truly yours,

James L. Cogar

James L. Cogar

8.18

April 15, 1940

Mr. Albert Dorne
28 East 73 Street
New York, N. Y.

Dear Mr. Dorne:

I am sending you this note as an invitation to call at the gallery at your convenience to see the paintings by Julian Levi. He advised me that you were interested in his work, and I shoud be delighted to acquaint you further with the very fine examples we have on hand.

May I suggest that you come in soon, as five of the Levi pictures were invited to the San Francisco Fair and will be called for in the near future. In view of the limited collection available, it would be advantageous to see the group intact.

This afternoon we received word that the Metropolitan Museum purchased another example by this artist. His work has been received with great enthusiasm, and I am sure that you will also enjoy living with a Levi painting.

I look forward to the pleasure of meeting you.

Sincerely yours,

April 15, 1940

Mr. Albert Dorne
28 East 73 Street
New York, N. Y.

Dear Mr. Dorne:

Mr. Julian Levi recently mentioned that you were interested in his work

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
DIRECTOR
EDGAR P. RICHARDSON
ASSISTANT DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

April 16, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I have tried to arouse some interest in the purchase of a Kuniyoshi for our permanent collection, but there is no assurance that I will be able to pull it off. The one we all like best is the "Lay Figure", but the price of it is so much out of line with other pictures in the Kuniyoshi group that I am wondering whether there would be any likelihood of your considering a lower price in case I am able to secure enough interest in it.

We look forward with pleasure to Kuniyoshi's visit next week. I hope that by this time he has fully recovered.

Sincerely yours,

Clyde H. Burroughs
Secretary

chb:er

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE DIRECTOR
ALFRED H. BARR, JR.

April 16, 1940

Dear Mrs. Halpert:

Thank you for your letter of April 12th with its very interesting suggestion about presenting to a small institution a growing collection of American art. I would suggest that you consider the University of Michigan Art Gallery which is due for some reorganization since the death of Mr. Donaldson. Michigan is one of the largest universities and might well be a useful place for such a collection.

There are two other institutions which come to mind, since both of them have approached us for material. One is Hanover College at Hanover, Indiana. President Albert B. Parker has written us stating that they have been offered a gift of $500,000 from one individual provided they can raise an equal amount from others. In raising this sum they can consider gifts of paintings at their cash value. The other is the Maryhill Museum, Maryhill, Washington. Mrs. E. W. Clarke, III of Philadelphia is interested in building up a collection for this museum.

Sincerely,

Alfred Barr

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

April 16, 1940

Mr. Nelson Rockefeller
Apartado 889
Caracas, Venezuela

Dear Mr. Rockefeller:

Fortune delivered the reproductions of Bennett's water-colors and I arranged with Miss Phillips to have them air-mailed to you immediately.

Don't you think the reproductions are good? The editors are greatly pleased with them. I was asked to write you suggesting that the reproductions be shown privately, as the editors broke all their rules in sending out material before it is actually used in the publication.

Bennett sent me a series of colored drawings he made as suggested pictures for the hotel When you return, I shall be glad to show them to you. I also have several interesting examples by other artists for the same purpose. New names will naturally create new publicity.

The Bennett watercolors, all thirty-six, are being exhibited as a special unit at the Chicago Art Institute from April 25 to May 26, in conjunction with the annual show of International watercolors. If you are interested, I shall assemble the reviews for you. I sent on all our publicity to Mr. Rich in the hope that he would use all the data for paper distribution. Miss Courter is routing the show after May, including the museums which I had previously contacted.

I hope that you are having a swell time in Venezuela and are having better weather than we are. My best regards.

Sincerely yours,

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 18, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of April 10th giving me information concerning the bill from Sunami. I had not realized that this work was authorized, but now in view of your explanation we are issuing a purchase order and will take care of this account directly with him.

As for the catalogue, I must say in all frankness that I too am distressed by the time it has taken us to get this far with the work. Here in Williamsburg we have had an exceedingly heavy schedule during the past several weeks in connection with the opening of the Wythe House as an exhibition building, with other activities growing out of filming exterior scenes for Frank Lloyd's motion picture production "The Tree of Liberty" and now our spring festival concerts which have been underway this week. Mr. Cogar, Mr. Goodwin and I have been tied up with these and many other things to such an extent that even though Mr. Chorley has been here, we have not yet been able to arrange the session with him to review the dummy of the catalogue. I was just as frank with you when you called the other day as I could possibly be under the circumstances. I know that you have spent a great deal of time on this particular job and what we all want is to have a finished catalogue that will be a credit to all of us who have had a hand in its preparation and publication. I have wanted to make a complete presentation to Mr. Chorley so that he could visualize the dummy and all of the copy in finished form. We have the dummy and drafts of copy for Mr. Cogar's introduction and your notes, but I still have not received the last page of your copy. I understood from what you told me over the telephone that you would send this but it was not included with your letter of the 10th. Won't you please let me have this just as promptly as possible?

Meanwhile, we have received a letter and bill from Vernon Press covering charges for cuts, paper and composition - in other words work up to the present time. I am taking this up with Mr. Chorley and hope to be able to make a payment on account so that this will be satisfactory to the printer. It is absolutely imperative that we keep the cost of this catalogue within the estimates approved by Mr. Chorley in January concerning which I wrote you on January 26th. Please let me know if this bill is within these limits.

Just as soon as we get the necessary decisions from Mr. Chorley you will hear promptly from me.

Sincerely yours,

BWNorton

B.W. Norton

GOLDEN GATE INTERNATIONAL EXPOSITION
SAN FRANCISCO
MAY 25TH TO SEPTEMBER 29TH, 1940
DEPARTMENT OF FINE ARTS

WALTER HEIL, Director
Office
M. H. DE YOUNG MEMORIAL MUSEUM
SAN FRANCISCO, CALIFORNIA
Cable address YOUNGMUSE

New York Office:
Hotel Lombardy
111 East 56th St.
April 18, 1940

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

I am counting on your assistance in assembling what promises to be a first rate show for the San Francisco Fair this summer. We should like to have the privilege of including in our exhibition the works listed on the enclosed forms which were seen recently by Mr. More who is assisting me in the organization of the American section. The exhibition is scheduled to open on May 25th and will close on September 29th at which time the paintings will be promptly returned.

Needless to say, we will assume all expenses for packing, transportation and insurance; the paintings will be insured against all risks on our Fine Arts policy. Arrangements have been made with Budworth to collect all pictures around the end of the month. We are enclosing labels which we request be filled out and fastened to the back of each picture.

For our immediate information in arranging the insurance and compiling the catalogue would you be so kind as to fill in the enclosed forms and return them to my office at the Lombardy Hotel, 111 East 56th Street. We would also like to have two glossy prints of each picture and if there is a charge, please bill us for the amount.

Trusting that we may again count on your friendly cooperation, I am, with kindest regards,

Sincerely yours,
Walter Heil
Walter Heil

H/b
encl:

April 18, 1940

Mr. Harold S. Goldsmith
Popular Publications, Inc.,
205 East 42nd Street
New York, N. Y.

Dear Mr. Goldsmith:

Will you please advise me when you wish to have the Levi shipped to you? I believe I told you that we are moving from these quarters and are very eager to clear our stock room as soon as possible.

Have you succeeded in finding a country home? Do let me hear from you and try to make an evening to meet some of the artists.

My best regards.

Sincerely yours,

egh:vs

P. S. A friend of mine has just advised me of a very handsome country house on the Cannondale-Wilton Road in Connecticut. The owner is Mrs. Lillian E. Stokes at Cannondale, and her telephone number is Wilton 101. There are ten acres included with a large house and some outbuildings, etc. Because there is no agent involved - if you are interested - the price should be very favorable.

April 19, 1940

Mr. Charles H. Sawyer
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Mr. Sawyer:

Since the drawings that you selected from the group we sent you sometime ago amounted to $100.00, I am sending you a bill for that amount together with a credit for $150.00 representing the return of "Night Scene" by Jack Levine. Thus you have a $50.00 credit remaining at the Gallery. This may be applied to any other work by Levine in the future.

As you may have heard, we are moving from these quarters on June 1st and are resuming activities uptown in October. In order to clean up all our stock before leaving, we are arranging a special removal sale in which will be included groups of paintings and drawings by Pascin, "Pop" Hart, Preston Dickinson, Stuart Davis, Joseph Pollet and others. A portion of the receipts from this sale will be allotted to a special artists' fund which will be used subsequently for the purchase of works of art by artists who are temporarily in need but whose quality justifies encouragement. Such works of art will be presented to various institutions throughout the country. The painters associated with this Gallery were so enthusiastic about the plan that they suggested including examples owned by them in this sale, setting aside 50% of the purchase price for the artists fund. In order to encourage large receipts for this fund, everything in the sale will be offered at tremendous reductions. Within the next week or so we shall send out official announcements to all the museums, but I thought that I would send you this advanced notice to give you a special selection. This applies to the Worcester Museum and to the Addison Gallery.

Sincerely yours,

egh:vs

April 19, 1940

Miss Adelyn D. Breeskin, Curator
The Baltimore Museum of Art
Wyman Park, Baltimore, Maryland

Dear Miss Breeskin:

At your suggestion, I wrote directly to Mr. Rosen asking that he deliver to the Museum the "Burnish Sisters" by Prior.

A photograph, together with the necessary data, is being sent to you under separate cover.

I shall be glad to send you a painting on velvet produced between 1800 and 1840. At that time, I will deliver to your man the frame that belongs on the "Burnish Sisters."

I had rather hoped that you would come in to make a further selection, as we have so much fascinating material which would fit in admirably with your exhibition plans. I could send you photographs, if you would give me a better outline of the type of material specifically suited for your purposes. As I mentioned before, we have portraits, landscapes, genre subjects, still-life, etc. in all media and it is difficult for me to make my own selection under the circumstances.

Sincerely yours,

eghvs

April 19, 1940

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Thank you for your letter and for your efforts in connection with the Kuniyoshi. Needless to say, I am most appreciative of your interest and certainly want to do all I can to cooperate with you.

As you know, "Lay Figure" is one of the most important examples produced by Kuniyoshi - not because it received the prize at Carnegie but because it actually represents Kuniyoshi at his peak, both technically and creatively. Aside from this, it is a much larger painting than most of the work produced by him. The price of $3000, as compared to that by other artists of such rank, is really low, but in my desire to work with you and to see Kuniyoshi represented in so important a collection, I am willing to lop off 20% in one fell swoop, reducing the price to $2400.

When Kuniyoshi visits in Detroit, you may discuss the matter with him further, but I think that you will agree the reduction is a considerable one.

I wish that I were accompanying Kuniyoshi to Detroit as I always enjoy my visits there so much.

I am very grateful to you for encouraging the enthusiasm in Kuniyoshi's work and sincerely hope his "Lay Figure" will remain in your collection.

My very best regards.

Sincerely yours,

egh:vs

April 19, 1940

Mr. Nelson Goodman
Goodman-Walker, Inc.,
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

In addition to the selection you now have, you are familiar with the other Preston Dickinsons in our collection, as well as a number of the other Pascins, all of which will be included in the sale.

We also have a group of outstanding examples by "Pop" Hart in watercolor and in monotypes; two Eilshemius paintings, also Stuart Davis, Joseph Pollet, George Ault, one Demuth, Brook; a large group of prints by "Pop" Hart, Ernest Fiene, Glenn Coleman, etc.

Several of the artists will include examples owned by them, making corresponding reductions in their prices. As I explained previously, we are eager to clear out everything before leaving these premises, so that we can start absolutely fresh, and are prepared to make sacrifices - within reason, of course - since the majority of the objects are most saleable.

What I would suggest is that you come in to see the actual items which are now being assembled in preparation for the event. Meanwhile, may I also suggest that you make an offer on the watercolors and drawings you have on hand. In relation to the "Pop" Hart prints, I would consider selling outright all the black and whites at $6.00 a piece, leaving you a tremendous margin for profit. We have prints of all the other editions on hand as well. The monotypes will have

to bring a considerably higher price in relation to their selling figure, but will also be listed at tremendous reductions to dealers.

On the Pascin, "L'Enfant Prodigue", which was marked originally at $600.00, the lowest possible price I could consider would be $250.00, as there are only three such examples and I am determined to keep one for my own collection.

Will you consider this matter and let me know what you plan to do? The retail sale will start on May 13th.

Sincerely yours,

egh:vs

April 19, 1940

Mr. William A. Gough
226 Mill Plain Road
Fairfield, Conn.

Dear Mr. Gough:

On March 16th I wrote to you asking that you deliver to us the painting you borrowed, "The Porter of the Starr Hotel."

You telephoned shortly after, saying that you would be in within the next few days. More than a month has elapsed and I am writing to ascertain when you are coming in. As I advised you previously, it is imperative that the picture is returned to us at once.

Sincerely yours,

egh:vs

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

April 19, 1940

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York City, N. Y.

My dear Mrs. Halpert:

The American Taste in Art Exhibition will be dismantled on Monday, April 22nd, and the Fidelity 20th Century van will deliver the paintings which were consigned to us from you and included in the show on Tuesday, April 23rd.

I want to take this opportunity to thank you and tell you how appreciative we are of your cooperation and very active help.

It was a very interesting experiment and one which received a great deal of publicity. We hope that from it some definite, concrete method may be evolved at some future time to solve the problem of the artist and his public.

You will remember that when Mr. Lewis invited you over for the dinner he included inthis invitation your transportation, and we would like very much to have a bill from you for this as we are anxious to reimburse you.

We were delighted to have you as our guest and appreciate your coming as we were anxious to have you acquainted with us personally.

Sincerely yours,

Dorothy Kohl

Dorothy Kohl,
Executive Director

$6.50

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

April 20, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you very much for your letter of April 1[illegible], approving of the exchange of the three drawings by Jack Levine, for the painting, "Night Scene," allocated us by the New York World's Fair. I have called this transaction to Bartlett Hayes's attention, and we both appreciate very much your courtesy in allowing us a fifty dollar credit towards the acquisition of any other example of Levine's work in the future. We both feel this is very fair of you, and I am sure Hayes will be glad to consider an additional example of Levine's work sometime in the future.

I am interested to hear that you are moving uptown next fall and also of the sale which you are about to open at your gallery. While it doesn't seem likely that either Andover or Worcester will be able to consider further acquisitions at the present time, both Hayes and I are anxious to see the exhibition, and shall certainly try to do so.

With best regards,

Very sincerely,

[signature]

Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 20th, 1940.

Mrs. Edith Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York City.

My dear Mrs. Halpert:-

Thank you for your prompt attention in the matter of the Burnish Sisters painting.

About further material for our show, unless you happen to have a characteristic Caleb Bingham painting, I think that we have enough to more than fill our necessarily limited space. However, we are to have a section of the exhibition devoted to "modes and manners" in which we want to expound phases of the taste of the time (between 1812 and 1865). Such items as hair ornaments, samplers, even Sunday school cards - any characteristic, not-too-large items which point up the current taste. Could you supply us with some such? If so, please give us an idea of what you have.

I do want you to see the exhibition. I think that you will be especially keen about it. Our 'souvenir catalogue" goes to press in about a week.

With heartiest thanks, as ever

Gratefully,

Adelyn D. Breeskin

Adelyn D. Breeskin,
Curator

Goodman-Walker Inc.
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

April 20, 1940

The Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-
Thanks for your letter of the 19th. With the limited space, capital, and clientele we have, I cannot very well consider loading up with much inventory, even at attractive prices. However, I have been working on the matter since you first wrote, and already have an offer for you on a few of the things. For the following:

Pascin	H292	At Home	45
"	H142	Resting,	75

I can offer you $85.00 net. I can also sell two of the "Pop" Hart prints, which you now quote at $6.00 each.

I hope you can accept the offer for the Pascins as it may encourage the same customer to consider some of the other things you offer. If you cannot accept, please wire me Monday, as I want to give him a prompt reply.

I hope to be able to go to New York the latter part of next week and go over with you everything you will have in your sale. It is possible my customer who bought some Demuths from us a while ago might be interested in yours, as he has no flower subject. However, the price would have to be most attractive. On all these things, we assume you would be willing to allow a reasonable time for payment. We might also be able to place one of the Eilshemius pictures and some of the other things.

Very truly yours,

Nelson Goodman

GOODMAN-WALKER, Inc.

I might be interested in the Dickinson you had in your $/100. show.

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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MRS EDITH G HALPERT=

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PLEASE SHIP TODAY BY EXPRESS PAIR OF PORTRAITS ON APPROVAL=.

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TELEPHONES {9550 / 9651} LIBERTY
CABLE ADDRESS, GOULSTON BOSTON

April 22, 1940

The Downtown Gallery
113 W. 13th Street
New York, N. Y.

Gentlemen:

Will you kindly let me know whether you can supply a copy of Raphael Soyer's lithograph entitled "The Model", and if so, at what price.

With many thanks for your attention, I am

$5.00

Very truly yours,

Louis W Black

LWB:VP

April 22, 1940

Mr. Nelson Goodman
607 Boylston Street
Boston, Mass.

Your offer for Pascin and Hart accepted. Letter regarding balance follows.

The Downtown Gallery

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
DIRECTOR
EDGAR P. RICHARDSON
ASSISTANT DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

April 23, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Let me thank you for your very kind letter of April 19.

I realize that you have made an appreciable reduction in the Kuniyoshi, but I fear it still will not come within our means.

Please keep us in mind for a smaller picture which will be of the same interest and fine quality as the "Lay Figure".

Cordially yours,

Clyde H. Burroughs
Secretary

chb:er

Dear Mrs Halpert,

Now that Mr Davids highboy top has been sent to Philadelphia I wondered what you would like to do about the picture. Would you know a N.Y. truckman coming to N.H. where we could leave it for collection or would you like it crated & sent by express? Please let me know your pleasure.

Yours truly

S. A. Griswold.

BRANFORD, CONN.
APR 24
11:30 AM
1940

THIS SIDE OF CARD IS FOR ADDRESS

Mrs Edith Halpert
Down Town Galleries Inc.
113 West 13th St.,
New York City.

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

April 25, 1940

Dear Mrs. Halpert:

I have just returned from Venezuela to find your letter waiting here. However, the pictures reached me in Venezuela and were greatly appreciated. Many thanks for all you have done in this connection.

As soon as I get caught up I will call you on the telephone. In the meantime, best wishes.

Sincerely yours,

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

April 26, 1940

Mr. B. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Virginia

Dear Mr. Norton:

The printer was in again this morning and seemed desperate about the situation in connection with the Williamsburg catalogue.

Isn't it possible to send him a check covering the bill he forwarded to you? Unless there are radical changes made by you in the copy, the estimate will not be increased. Whatever payment you make to him now will be deducted from the sum total. I would be most grateful to you for attending to this matter immediately upon receipt of this letter, as it is not customary to hold up the printer for so long a period and he makes my life rather miserable by 'phoning continuously to ascertain whether I have received word.

As for me, I have just resigned myself to the situation, although I feel that the great delay is most unfortunate for many reasons. For instance, Mrs. Little of the Magazine Section of the New York Times, wanted to do a feature story on the Folk Art in Williamsburg. This naturally is to be let go for the time being, and there have been other occasions for excellent publicity.

Naturally, I realize how busy you are with all the other activities but it does seem that the dummy could be passed along to the few persons interested who could devote a half an hour each for going over the material. Don't you agree with me? After all, the setup was approved originally during my visit to Williamsburg and all the suggestions made by those present at the meeting have been followed out completely with the subsequent instructions for reducing the size also carried out.

In any event, I would be grateful if at least the printer were taken care of.

My very best regards.

Sincerely yours,

egh:vs

April 26, 1940

Mr. Louis W. Black
Goulston & Storrs
80 Federal Street
Boston, Mass.

Dear Mr. Black:

The lithograph by Raphael Soyer, entitled "The Model", is available at $5.00 and will be sent to you, if you so desire.

Sincerely yours,

egh:vs

April 26, 1940

The Reverend Asa Edie
Chaplain, Clinton Prison
Dannemora, New York

Dear Reverend:

At the suggestion of Mr. Jewel, Art Editor of the New York Times, I am writing to ascertain whether you would be interested in accepting from us a large group of art magazines, including The Arts, The American Magazine of Art, Creative Art, the Art Digest, Art News, Parnassus, etc. - published over a period of 5-15 years.

We are moving from these quarters on June 1st and, since we do not need these publications in the future, I thought that, instead of trying to sell them to second-hand dealers, we could give them to you for use in your Art Department.

I am also planning to present some original lithographs by contemporary American artists and wondered whether you would be interested in having several of these.

May I hear from you.

Sincerely yours,

egh:vs

April 26, 1940

Mr. Nelson Goodman
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

I am enclosing a bill for the two Pascins and shall send another for the "Pop" Hart prints. when the titles are provided. Will you be good enough - when making payment - to make the check in the name of Edith Halpert instead of the Gallery, as both the Pascins and the Harts belong to me personally.

I am enclosing the list of the watercolors, etc. selected yesterday, indicating the items which we would like to have returned promptly for our special sale.

S incerely yours,

egh:vs

encls.-2

April 26, 1940

Mr. S. A. Griswold
75 South Main Street
Branford, Connecticut

Dear Mr. Griswold:

Thank you for your card.

As I have no immediate need for the picture you have belonging to me, may I leave it in your possession for the time being? After May 15th I plan to go to my summer home in Newtown, Connecticut, and it will be much easier for me to drive up directly from there, to pick up the picture, in my card.

If it is in your way, please let me know and I shall arrange to have it send on to me.

Sincerely yours,

egh:vs

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California

April 26th, 1940

Mrs. Edith Gregor Halpert,
Downtown Gallery, Inc.,
113 West 13th Street,
New York City, New York.

Dear Mrs. Halpert:

Enclosed are two of the bulletins that we had printed for our Harnett Exhibition, and a newspaper write up that I thought would interest you.

Yours very sincerely,

Genevieve K. Benton

Mrs. [illegible] Benton

THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

The Library
April 27, 1940

Edith Gregor Halpert, Director
Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

The photographs of American folk art you selected for us arrived a few days ago. We have decided to keep all of them, because they are a definite addition to our files. There are fifty-two pictures, one on the list not having been received; will you kindly send us a bill for these, so that payment can be handled through the Museum Cashier?

I wonder if we could have additional information for the following pictures: ~~[illegible] Rooster~~, ~~A-27 [illegible]~~, ~~[illegible]~~, ~~577-Horse and sulky~~, ~~[illegible]~~, ~~[illegible]y~~, ~~750-Asiatic house~~, 207-Indian hunter, ~~[illegible]~~, ~~929-Ruth and Boaz,~~ ~~489-Still life with watermelon, 489-Waterford bowl of fruit,~~ 1170 ~~Mary and Otis Cooley by Stock~~, A102 ~~Girl with doll, [illegible] Boylestown baby, [illegible] Pa. German birth certificate, 499-The good intent, by Peters~~, 871-Public building, overmantel, ~~T7 The card players by Woodville, 843 Miss Van Alen, by Pieter Vanderlyn, UC Girl from Shawsheen village, 595 Saco bridegroom, 596 Saco bride, [illegible] Lady of the lake, [illegible], 1072-Royal psalmist~~, LL ~~Baby on floor, 949-Pa. German book page, 986 Peaceable kingdom. The picture not received was 1073-Napoleon on horseback.~~

We appreciate very much your sending the photographs, which we feel make a good beginning for a collection on American folk art, and we hope that in the future we shall be able to add to it.

Yours very truly,

Margaret H. Stuntz

Margaret H. Stuntz, Assistant in Charge
of the Photograph Collection

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 27, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

The two portraits arrived in good condition and we like them very much.

As you know, any further purchases for the folk art collection will be made by Colonial Williamsburg and not by Mrs. Rockefeller. As we work on a limited budget, it is, therefore, impossible for us to pay large amounts for portraits which are not authorized. We should like to know whether, in the future, we could have some agreement with you, as we have with a number of other dealers, that the purchases which we make would be sold to us at cost plus ten per cent. If such an agreement meets with your approval, could not these portraits be handled in the same way? We should like very much for you to let us know about this as soon as possible so that we can conclude the matter.

You will be glad to know that the foreword has been handed to Mr. Norton, and I hope nothing will prevent the folk art catalogue from coming out soon.

Very truly yours,

James L. Cogar

James L. Cogar

3.18

LEOPOLD M. GOULSTON
HERBERT B. EHRMANN
SAMUEL MARKELL
DAVID H. GREENBERG
LOUIS W. BLACK

GOULSTON & STORRS
COUNSELLORS AT LAW
60 FEDERAL STREET
BOSTON

TELEPHONES {9650 9651} LIBERTY
CABLE ADDRESS, GOULSTON BOSTON

April 27, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

I have your letter of April 26, 1940 and note your statement that the lithograph by Raphael Soyer entitled "The Model" is available at $5.00. I wonder however whether you are not getting this print confused with the lithograph by Raphael Soyer entitled "The Young Model" that is published by the Associated American Artists.

The print that I want shows a seated model who is in the act of undressing. She is seen from the right side and her face is turned toward the left so that it is not visible.

If this print is available at $5.00 I should like to have two copies of it and shall be glad to send you a check at once. If you find that the price is more than $5.00, please let me know what it is before you send the prints to me.

Very truly yours,

Louis W. Black

LWB:VP

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 29, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Since writing you earlier today concerning the Folk Art catalogue, I received your letter of April 27th with the copy of your "final introduction". I have discussed this with Mr. Cogar and Mr. Goodwin and we all feel that interesting though this entire text is, it is too long for the space allocated in the catalogue. We do not see how it could possibly be set and made legible in this form. Consequently, we all feel that it should be condensed to not more than three typewritten pages in order to go suitably on the two pages of the catalogue that are designated for this introduction.

You will find a few pencilled corrections indicated on the draft which I am returning herewith and I have also marked a section beginning with the paragraph reading "This complete assimilation" etc., on page two through paragraph ending at the middle of page four which we feel might be omitted because of these limitations of space.

The second paragraph might also need further attention because of references to 17th, 18th and 19th centuries. Would it not be well to condense this still further and re-arrange the text so that the background setting off the period covered by the collection is made perfectly clear before exceptions are noted.

After you have edited the copy to fit the space in the catalogue, please send us your revised draft. I should like Mr. Chorley to see this because in the discussion I had with him on Saturday when we reviewed the dummy and Mr. Cogar's foreword as well as your introduction, it was not in this form which I now have before me.

Sincerely yours,

B W Norton

B. W. Norton

66
Enc.

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

April 29, 1940

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Herewith I am returning the dummy of the Folk Art catalogue with Mr. Cogar's revised and approved draft of introduction together with your foreword. It is gratifying to me to see this work on the last lap.

We have checked through the dummy carefully and you will find a number of small typographical changes, misspelling, etc., should be noted in your proof if they have not already been corrected by the printer. Mr. Cogar's final draft includes material which you sent him in a suggested revision. The pencilled notations we made in your draft have to do chiefly with matters of policy inasmuch as we wish to avoid any suggestion of class feeling and also the use of words that have certain unpleasant connotations. For this reason we changed "immigrants" to "colonists" and it did not seem to impair the full meaning of the text.

Inasmuch as the catalogue is to be copyrighted in the name of Colonial Williamsburg, Inc., it was felt that it would be preferable to omit your name from this page and include it at the end of your foreword.

Would it not be desirable to give credit to "Vogue" for use of the cut on the cover? It seems to me this might be included in a few words in the descriptive caption of this painting.

We have forwarded a check to the printer for the work he has done on this job up to the present time. I talked with him over the telephone Friday afternoon and told him we appreciated his patience and were working to finish this job just as promptly as possible. Now that you have all of this material for the final check up, please go right ahead and have the catalogue put into production as promptly as you can. The dummy and copy are approved as indicated and if you have any other questions before the book goes to press, please do not hesitate to consult me. I realize that it has taken us some time to get this far with this particular job but I trust that we shall find the finished product well worth the time that it has taken.

With kindest regards,

Sincerely yours,

B W Norton

B. W. Norton

66Enc.

April 29, 1940

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Thank you for your letter.

Will you be good enough to indicate what figure you had in mind so that we may make some suggestions regarding other pictures by Kuniyoshi. Of course, his "Lay Figure" is so extraordinary an example that it would seem worth while working toward that rather than any other canvas. We should be glad to arrange a time payment plan, if that is desirable.

On the other hand, if you would prefer photographs of other pictures available, I shall be very glad to send them on to you.

Sincerely yours,

egh:vs

Telephone: WIckersham 2-0686

Cable Address: Harrigal

MARIE HARRIMAN GALLERY

Incorporated

61-63 East 57th Street

New York City

April 29th, 1940

My dear Mrs Halpert-

I wish to thank you in behalf of myself and the gallery for your courtesy and generosity in lending us the lovely Kuniyoshi painting "Flowers", which has played such a large part in making the exhibition the success it is. We have had a continuous stream of people in to see the show, many of whom came several times.

I know the exhibition, opening on May 17th, will be equally well received at Alger House. The painting will be returned to you immediately upon the close of the exhibition there on June 23rd.

With renewed thanks and appreciation for your co-operation -

Most sincerely,

Marie N. Harriman

Marie N.Harriman
(Mrs W.Averell Harriman)

Mrs Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

April 30, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I was sorry to miss you yesterday morning, but your Secretary and I got along in fine style.

Miss Goldthwaite is going to do something for us this summer, or if not I am taking "Consultation" which I saw in her studio.

Karfiol asked me to make a choice between "Repose on Balcony" and "Making Music". I chose "Repose on Balcony", so that stands unless he has something he likes better during the summer.

Kuniyoshi is working on a black hobby horse laid upside down on a chair. He feels that he will have it finished for me to see this summer.

Levine has promised something late in the summer, but if nothing else turns up I very much liked "Neighborhood Physician" which I saw in your gallery.

You have reserved Sheeler's "Yankee Clipper" for us.

In order of choice the uninvited artists whom I hope to select a few from are:

Julian Levy	"Boots"
Katherine Schmidt	"The Old Man Talks"
Dorothy Varian	"The Champ"
Niles Spencer	"From the Race Road"
Nicolai Cikovsky	"Farm Girl"

If it does not embarrass you too much I wish to withdraw my request for Coleman's "Bus View". I find that I have crossed my wires as I have already obtained from the Museum of Modern Art

his painting "Angelo's Place". I would get into some fool confusion of that sort.

If you hear of a good Captain Thomas Smith canvas for the love of Mike let me know. Those at the American Antiquarian Society and Mr. Shattuck's are not available, and the Essex Institute is difficult to borrow from.

I confirm the fact that I have requested for our exhibition and you have consented to lend "After the Siesta" by Samuel Halpert, and "The Burnish Sisters" by William Prior.

I did cast eyes on your good Harnett, but before that I had already obtained "The Old Violin" from the Charles F. Williams Family and "Old Books" from Smith College.

I explained to your Secretary that as you were closing up on June third we would be glad to instruct Budworth to pick up the pictures we are borrowing from you that day and hold them for us in his storehouse. I thought that would make one less movement of paintings.

Good luck to you in your new galleries, and here's hoping you enjoy yourself in the country.

Sincerely yours,

Director

SG-M

Copy to Miss Glassburn

April 30, 1940

Mr. James L. Cogar
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Cogar:

Thank you for your letter.

I am glad to know that you like the portraits, which I considered a real "find", as paintings of that period are almost unique in American art. Are you considering the pictures for the folk art collection or for the "the House - which, from what I hear, is a howling success.

The price I quoted for the pair is the lowest figure I can possibly accept. Frankly, for many obvious reasons, I have always been opposed to the cost-plus system. My reasons are based from the point of view of the seller as well as the buyer. You know how the system works, no doubt, as countless incidents have been publicly aired in the last twenty years. Even the most honest dealer is under suspicion regarding billing, and I prefer to have the purchaser make his decision on the basis of ultimate value to him, regardless of profits or losses taken by the owner. As a definite rule, we always purchase objects we like outright, taking the entire risk financially, with the hope, of course, of making a profit ultimately. At the moment, we have countless paintings and sculptures which we have been unable to place. The cream has always been offered to Mrs. Rockefeller both for personal reasons, because of her superior taste, and because of my sentiment for the collection. On the rare occasions when we do not buy outright (when finances are low), we take into consideration the relative lack of risk, and set a low profit to which we feel entitled - for finding the suitable object, and also for the many years of training in the field which enables us to select the "bargains" in real quality. Another consideration is the fact that we can get price cuts that no non-commercial institution or private buyer can possibly obtain.

Referring to the specific items, I quoted you the final sales figure asked by the owner, after much bargaining. My profit will be the commission he pays me for the transaction, thus making no increase in your price whatsoever, and offering you

 Apr. 30. 1940

greater advantages all around. You will admit, I think, that $950. is a bargain figure for two outstanding, rare pictures.

The owner 'phoned yesterday and insisted that I give him a final decision by Wednesday. I don't want to rush you, but I should appreciate word from you one way or the other. I can, no doubt, hold him off until Thursday.

Regarding any future transactions, I can think about the matter some more if you require additional material in sufficient qualtity to warrant the time an effort necessary to locate the unusuallyfine items in the market.

My best regards.

Sincerely yours,

GREENWICH HOUSE · 27 BARROW STREET · NEW YORK

CHELSEA 2-4140

April 30, 1940

Dear Mrs. Halpert:

On behalf of the Greenwich Village Association and the staff at Greenwich House, I want to thank you very warmly for your contribution toward making the recent Neighborhood Conference a success. We are very grateful to you for your interest and help.

Sincerely yours,

Elizabeth Brown
Elizabeth Brown
Assistant Director

Mrs. Edith Halpert
The Downtown Gallery
113 West 13 Street
New York, N. Y.

Kalamazoo Institute of Arts
347 S. ROSE ST.
Kalamazoo, Michigan

April 30, 1940

Mrs. Halpert
Downtown Galleries
13thStreet
New York, New York

Dear Mrs. Halpert:

Presumably several directors of Art Institutes in Michigan are going to have their meeting within the next two weeks.

I enjoyed very much our conversation about American Folk Art and I wonder whether you are able to tell me now whether there is a chance of getting a loan exhibit of American Folk Art, the show we have spoken of. I should be glad also if you could tell me of how many pieces this exhibit would consist and how much the shipping and transportation would cost and also how high the objects have to be insured. I would then be able to make definite proposals at the mentioned meeting.

If it is not too much trouble for you, I should also like to have an estimate of how much the transportation cost for the one man show of Karfiol would be and the group show of artists represented by your gallery.

I think the book you have written about American Folk Art is very valuable and I am looking forward to the moment when the printed book will come out.

Very sincerely yours,

Ulfert Wilke

Ulfert Wilke
Director

UW:BM

M. KNOEDLER & CO. INC.
14 EAST 57TH STREET
NEW YORK
PARIS 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

April 30, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Thanks for your letter of the [illegible]. The photos [illegible] you [illegible] returned [illegible] to a [illegible] in Boston.

I have the copy [illegible] letter. It's [illegible] [illegible]. [illegible] [illegible]! How about the [illegible]?

The oil portrait belongs to John Cunningham - is it saleable?

Where are you moving to?

Yours sincerely,

W.F. Davidson

W. F. Davidson
M. Knoedler & Company, Inc.

April 30, 1940

Mrs. John D. Rockefeller Jr.
Pocantico Hills
New York

Dear Mrs. Rockefeller:

Miss Robinson advised me that you would be in Pocantico this week, and I wondered whether you would care to glance over the final copy of my introduction for the catalog. From what Mr. Morton wrote, he showed you only part of the first draft, and not the entire final copy.

Mr. Cogar sent me his foreword today. Since it is possible that you did not see this either, I am enclosing it so that you may have a complete picture of the introductory material. I had sent him a suggested draft for his foreword, eliminating what we called "apologies", but he used only one paragraph from that and retained all his former material. If it is satisfactory to everyone concenmed, I shall in turn apologize for my criticism.

The instructions to go ahead with the printing reached me today, and I shall communicate with Mr. Chorley regarding some details awaiting decision. I hope that you find the catalog material to your liking.

If you have any suggestions to make in connection with the introduction, I should be mostvappreciative.

Sincerely yours,

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 2-C

MR. BOYER HAS FORWARDED REVISED PROOFS FOLK ART CATALOGUE WHICH WE HAVE CHECKED AND APPROVED WITH INCLUSION OF QUOTE TABLE OF CONTENTS UNQUOTE AND LINE ON QUOTE MISCELLANEOUS UNQUOTE CLASSIFICATION ON REDESIGNED PAGE STOP PLEASE BE SURE THAT PAGE NUMBERS APPEAR ON THESE INTRODUCTORY PAGES AS WELL AS IN BODY OF CATALOGUE LETTER FOLLOWS

B. W. NORTON

STATE OF NEW YORK

DEPARTMENT OF CORRECTION

CLINTON PRISON

WALTER B MARTIN, M. D.
WARDEN

DANNEMORA, N. Y.

May 1, 1940.

Edith Gregor Halpert
Contemporary American Art
113 West 13th St,
New York, N.Y.

My Dear Madam:--

In reply to your kind letter of April 26, I would like to assure you that we will very greatly appreciate receiving the Art magazines you mention, and also some of the lithographs, as all this material will be of great assistance to those who are studying Art at Clinton Prison. I am very thankful to my good friend Mr Jewell for his timely suggestion.

O. K.

Like all state institutions we are practicing strict economy, so suggest that you please ship either by express or freight, whichever will involve the least expense according to the size of shipment.

Thanking you for your interest in the Art work at Clinton Prison, I remain,

Sincerely yours,
Asa H. Edie
Protestant Chaplain.

AHE/m

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

May 1, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Let me thank you for your letter of April 29.

If you will send me on photographs of several Kuniyoshis of somewhat smaller size than the "Lay Figure" and ranging in price upwards of $800.00, we will try and find one that will satisfy our committee and suit our needs.

Cordially yours,

Clyde H. Burroughs
Secretary

chb:er

P. S. –
We enjoyed K's visit very much. He did a swell job for our artist group.
CHB

May 2, 1940

Mr. James L. Cogar
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Cogar:

Upon receipt of word from Mr. Norton, I had the printer start on the cover which with the color reproduction, paneling, pasting and printing will take a good week to produce. I am sending Mr. Norton a new color sample for the printing, as the green type on the grey paper seemed somewhat lost. However, that is of little importance. The typographical corrections are under way, and he will be ready for the foreword and the introduction early next week.

I hope you don't mind my making a suggestion regarding your forewod. It makes splendid opening text for the catalog. However, there is one point which disturbs me greatly and which will disturb a number of people who have been following the amazing interest in folk art for the past ten years or more. I am referring your reference to "pretty pictures", "amusing and curious". Although I must admit that there are still some visitors who consider such work quaint, there are many more who have accepted the folk art phase as a serious contribution. The many exhibitions both here and in Paris, in many cities throughout the country, the number of books published, etc. have impressed a large number of the public with the importance of folk art. Several outstanding museums, the Detroit Institute, the Rhode Island Museum, the Museum of Modern Art and others have acquired examples which are hung with their masterpieces. Thus, it seems inadvisable to me, to suggest that anyone considers them curious or amusing in spite of the fact that some most certainly do. You may not agree with me, of course, and I shall follow your wishes in the matter, whatever decision you make.

Have you any suggestions for changes in my copy? I should be most grateful for any recommendations before it goes to press.

My best regards.

Sincerely yours,

P.S. Since we have no substitute for #142, suppose we leave it in the catalog. Not all the pictures will be on view at all times. What do you think?

May 2, 1940

Mr. B. W. Horton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Horton:

Thank you for sending back the material. The printer is working on the color reproduction now, and will start paneling next week. As a suggestion, I am sending you the cover stock with the printing in a color which seems more suitable than the green we originally planned for the light green cover. This new tone picks up the deep red note in the cut, and looks well on the grey finally selected. Please let me know what you think. The printer will be ready for the color on Tuesday.

All our original plans for my introduction allowed for four pages of [illegible] type and I have been cutting the copy ever since the [illegible] to [illegible] the catalogue to [illegible] pages. From what Mr. Chorley [illegible] the other day, there was some idea that I had planned for two introductions signed by me. The misconception [illegible] due to the fact that I sent a rough draft to Mr. [illegible] containing some material I thought he might use in his foreword, and this draft was evidently considered a [illegible] for a third introduction. This matter now seems straightened out.

To return to my introduction, I am [illegible] unable to condense it [illegible] without leaving serious gaps in the historical sequence. While planned [illegible] the public, many professionals will read the text as well. There will be serious and justifiable criticism from the latter, and a blank space for the former. Since the catalogue is not only a check list but also completely informative, [illegible] to omit such significant sections as the variation in the Pennsylvania German material, so well represented in the collection; the reason and description for many of the religious pictures, the mourning pictures and others, not explained elsewhere in the catalogue. Such information does not appear in the short sketches preceding each classification, and there are a great number of examples illustrating these particular statements.

I have three suggestions to make after discussing the matter with Mr. Chorley, to whom I am sending a copy of this letter.

1... to omit the fly leaf in the back and gain an extra leaf for the foreword, or rather the introduction. We had not intended to have any fly leaf originally.

2... to add one leaf and sidestitch the catalogue.

 May 2, 1940

3... to add two leaves or four pages and saddle stitch the catalogue. The two additional pages will thus be available for the introduction to make it legible. One page may be gainfully used for the sculpture section which is wofully crowded; and the fourth page could be used for the handsome cut made and paid for, the cut of the BOY WITH FINCH, Mr. Goodwin suggested for the back.

If the latter plan is acceptable, I shall be glad to pay the difference of $49. to avoid any mix-up in your budget plans. The printer can bill this extra charge to me directly. My reasons for undertaking this expense are based on my desire to "have a job well done" like the folk artists I so admire; and to obviate any further writing and rewriting which require so much time and effort. I frankly feel that the introduction is extremely important in its content, if not in style.

Won't you please consider this matter and let me know your decision at once?

As reference, I am returning the copy of the introduction you sent with the rest of the material. I believe you have none other on hand.

I hope that you [illegible] the hectic activities in recent weeks. My best regards.

Sincerely yours,

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 2, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you very much for your letter of April 30th. I am sorry that the paintings cannot be bought for less, but as they look unusually well at the Paradise House, I think that we should buy these for this building. I am therefore sending you our purchase order for them.

Yours very truly,

COLONIAL WILLIAMSBURG, INC.

By James L. Cogar
James L. Cogar

8.34
Enclosure

May 2, 1940

Mr. W. F. Davidson
M. Knoedler & Company, Inc.
14 East 57th Street
New York, N. Y.

Dear Mr. Davidson.

The conversation piece and the Redons have been very much on my mind, but the prospective client has gone through a series of unfortunate experiences, including the death of her mother, during the past three weeks. Thus all negotiations had to be postponed. However, I believe that I can rouse her interest in this material as soon as her "thank you" letters are cleaned up and she resumes her normal activities.

The portrait belonging to Mr. Cunningham is an interesting one but I doubt whether we can sell it. For our uncouth taste it is a little too chi-chi. There seems to be some repainting which always scares our collectors who prefer to have restoration taken care of subsequently.

As soon as I can see daylight, I shall try to dash up to 57th Street. Next year you will probably find me parked on your doorstep very frequently, since the distance will be removed.

Sincerely yours,

egh:vs

May 2, 1940

Mr. Grover Whalen
The World's Fair of 1940
350 Fifth Avenue
New York, N. Y.

Dear Mr. Whalen:

Thank you for your very kind letter of April 30th inviting me to serve on your Honorary Committee.

I consider this a great distinction and am delighted to accept.

The cultural impetus that the Exhibition will create is worthy of great encouragement on every one's part.

Sincerely yours,

egh:vs

FORMART NEW YORK

May 3, 1940

Mrs. C. K. Post
345 East 57th Street
New York, N. Y.

Dear Mrs. Post:

In recent years artists have been called upon repeatedly to contribute works of art to various causes. However, at no time has anyone arranged any exhibition or sale for the benefit of artists.

At a recent meeting of the artists associated with this Gallery, the following plan was proposed and enthusiastically accepted. A special fund for American artists will be inaugurated on May 13th with a sale of paintings by leading American artists. The participants will receive 50% of the sales' price and 40% will be allocated to the special fund. In addition, all the stock belonging to the Gallery will be included in this sale with the same percentage allotted to the fund. Because the Gallery is moving from its present quarters on June 1st, this seems an auspicious moment for the event.

In order to raise the largest sum possible, it was agreed that all prices will be so radically reduced as to attract immediate purchases. Needless to say, this is an unprecedented event and offers you extraordinary values in every medium.

As a further effort to increase the fund, we are including several fine examples of American Folk Art which may be of interest to you.

May I suggest that you come in during the opening day when the selection will be complete? The sale continues for a period of two weeks, from May 13th to the 24th.

Sincerely yours,

P. S. The new address of the Gallery will be announced after the summer closing - in September.

egh:vs

May 3, 1940

Mrs. Charles Swift
209 Lake S hore Drive
Chicago, Illinois

Dear Mrs. Swift:

In recent years artists have been called upon repeatedly to contribute works of art to various causes. However, at no time has anyone arranged any exhibition or sale for the benefit of artists.

At a recent meeting of the artists associated with this Gallery, the following plan was proposed and enthusiastically accepted. A special fund for American artists will be inaugurated on May 13th with a sale of paintings by leading American artists. The participants will receive 50% of the sales' price and 40% will be allocated to the special fund. In addition, all the stock belonging to the Gallery will be included in this sale with the same percentage allotted to the fund. Because the Gallery is moving from its present quarters on June 1st, this seems an auspicious moment for the event.

In order to raise the largest sum possible, it was agreed that all prices will be so radically reduced as to attract immediate purchases. Needless to say, this is an unprecedented event and offers you extraordinary values in every medium.

As a further effort to increase the fund, we are including several fine examples of American Folk Art which may be of interest to you.

May I suggest that, if you are contemplating a trip to New York, you come in early, when the selection will be more complete? The sale continues for a period of two weeks, from May 13th to the 24th.

Sincerely yours,

P. S. The new address of the Gallery will be announced after the summer closing - in September.

egh:vs

THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

May 4, 1940

Mrs. Edith Halpert
c/o Folk Art Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I understand our van arrived at your gallery after 5 o'clock and was unable to collect the velvet painting and Prior frame.

We have, therefore, instructed W. S. Budworth & Son in New York City to call for these two items on Monday and pack them for shipment to us by express.

I might take this opportunity to tell you that we have received the Prior painting from the Walters Gallery and it looks fine.

Sincerely yours,

Margaret M Powell

Margaret M. Powell,
Registrar

May 5, 1940

Miss Adelyn Breeskin
Baltimore Museum of Art
Baltimore, Md.

Dear Miss Breeskin:

Budworth called this morning to arrange for the collection of the velvet painting and the frame for the Burnish Sisters. Photogragraphs of the two pictures are being mailed to you under separate cover.

As you may know, we are moving from these quarters on May 31st, and there will be no one to recive return exhibits here, until we reopen uptown in September. Have you facilities for storing the two paintings until we are ready to have them returned to us? Please let me know as it will complicate matters otherwise.

The consignment with selling prices is enclosed. I hope your show is a great success.

Sincerely yours,

May 6, 1940

Mr. Louis W. Black
Goulston & Storrs
80 Federal Street
Boston, Mass.

Dear Mr. Black:

After communicating with all the galleries in New York and finding that no print of "The Model" is available, I got in touch with Raphael Soyer who has just one print on hand and will let me have it tentatively. The price is $20.00 in spite of the fact that it is the only print left in the entire edition.

Please let me know right away as I promised to take care of the matter promptly.

Sincerely yours,

egh:vs

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 6, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Cogar left for his vacation last week and in his absence your letter of May 2nd has been referred to me.

I am sure he will appreciate all that you say concerning the revised text of his introduction for the Folk Art catalogue. As for the words that disturb you, I have read over his draft again and feel very strongly that he has not said or implied anything in his text that would detract from the numerous valuable contributions of folk art. On the contrary, I think that he contributes to the recognition of the artistic value of the collection and folk art generally. I suggest that you read his second paragraph again and see if this interpretation is not correct. He worked the text out so carefully that in his absence I would not care to make any changes and I therefore suggest that we stand on what he has done.

If #142 is not to be included in the collection at the Ludwell-Paradise House would it really not be essential to omit it from the catalogue? It seems to me that including it without being able to show it might lead to unnecessary and at times embarrassing questions. I simply raise this question and shall be governed by your own best judgment in this matter.

With kindest regards,

Sincerely yours,

BWNorton

B. W. Norton

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 6, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am very glad to have your letter of May 2nd with the enclosures concerning the Folk Art catalogue. The new color of ink that you selected for the cover is excellent. Both Mr. Goodwin and I think this is a distinct improvement and I suggest that you go right ahead with the printer to have this color used.

As for providing two additional pages for your introduction, we found your three suggestions helpful but believe that there is still another simple and economical way in which to solve this problem. We recommend - to you and to Mr. Chorley to whom a copy of this is being sent - that four pages be added to the outside of the body of the catalogue. Without disturbing the arrangement of pages preceding your introduction this would give two fly leaves in the front of the book which is not exceptional. It would also give you two additional pages for your introduction and provide a fly leaf at the back of the book which we feel very strongly should be provided. It is not necessary to include the cut of the Boy With Finch. And of course the whole book should be saddle stitched as originally specified.

This is so close to your third suggestion that I hope it will be acceptable. We feel it should be even more economical and would appreciate your taking this up with the printer and letting me know what additional cost this would involve. I appreciate your personal interest in wanting to have the catalogue a wholly creditable production. I do not feel that you ought to bear the cost of these additional pages, however, and hope very much that we shall find the printer can make the arrangements suggested above for considerably less than $49. As we visualize the problem here it should be a relatively simple matter to add these pages and make up the book with a minimum of mechanical or page changes.

I know that you will re-check the dummy and proofs thoroughly before the catalogue goes to press, but just to make sure that everything is clear, I think it would be well for you to send us a new set of proofs after all the revisions have been made.

Sincerely yours,

B.W. Norton

B.W. Norton

66
Copy- Mr. Chorley

Folk Art

May 6, 1940

Miss A. De Lamar
510 Park Avenue
New York, N. Y.

Dear Miss De Lamar:

In recent years artists have been called upon repeatedly to contribute works of art to various causes. However, at no time has anyone arranged any exhibition or sale for the benefit of artists.

At a recent meeting of the artists associated with this Gallery, the following plan was proposed and enthusiastically accepted. A special fund for American artists will be inaugurated on May 13th with a sale of paintings by leading American artists. The participants will receive 50% of the sales' price and 40% will be allocated to the special fund. In addition, all the stock belonging to the Gallery will be included in this sale with the same percentage allotted to the fund. Because the Gallery is moving from its present quarters on June 1st, this seems an auspicious moment for the event.

In order to raise the largest sum possible, it was agreed that all prices will be so radically reduced as to attract immediate purchases. Needless to say, this is an unprecedented event and offers you extraordinary values in every medium.

As a further effort to increase the fund, we are including several fine examples of American Folk Art which may be of interest to you.

May I suggest that you come in during the opening day when the selection will be complete? The sale continues for a period of two weeks, from May 13th to the 24th.

Sincerely yours,

P. S. The new address of the Gallery will be announced after the summer closing - in September.

egh:vs

Goodman-Walker Inc
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

May 6, 1940

Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-

As I wired in reply to your telegram, we are shipping you today all unsold items from your recent consignment except the Pascins*. These I promised to show to a customer as soon as the photograph of the painting of two girls arrived. He expressed considerable interest in this and has been waiting to see it together with the other Pascins, so I am obligated to hold the Pascins for a day or two until the photograph arrives. I hope you have sent the photo today. I am sorry about the delay, but it is not all my fault. You rather put me on the spot by not getting the photograph to me after I had promised to show it to my customer and after I reminded you of it last week. I cannot risk annoying my customer and losing his future business by not keeping my promise, as I am sure you will understand. Also, I am sure that a brief delay on the Pascins will not be too serious, so long as the other things are returned today, as you have many other Pascins.

After wiring you, I realized that there were some pictures on your list which you said you did not want for the sale, and which I might keep for a time. The only one of these I am holding out is the Dickinson "Quebec". Perhaps I can do something with this in time.

We have sold the Marin "Little Houses" and the Dickinson "Bowl of Fruit", with the understanding that the customer can take his time about paying and that we will pay you as we receive the money, as on the other things.

If you will just get that photo off to me I can settle the Pascin matter, and get the pictures back to you, in a very short time. Please don't fail me on it.

Very truly yours,

Nelson Goodman

GOODMAN-WALKER, Inc.

(*and the Dickinson "Quebec")

TELEPHONE KENMORE 5370

CABLE ADDRESS GOODPRINT

May 6, 1940

Mr. A. Everett Austin
Wadsworth Athenaeum
Hartford, Connecticut

Dear Mr. Austin:

As you may have heard, we are moving from our present quarters on June 1st and will reopen in the fall at an uptown location to be announced in September.

As a closing gesture, we have decided on a very unusual event in the form of a special SALE of American contemporary art. 40% of the total receipts will be allocated to a special fund we are inaugurating to aid artists who are temporarily in need but whose importance as artists justifies encouragement. Examples of such artists' work will be purchased subsequently by the Fund Committee and will be presented to various American institutions.

Although for a number of years artists have been called upon repeatedly to contribute their paintings, etc. to various causes, at no time had such arrangements been planned for the benefit of the artists.

The Gallery is contributing a fine collection in various media. Furthermore, in their enthusiasm for the plan, the artists associated with us have also contributed important examples of their work, thus offering an outstanding group of American art to the museums and the public. Among those represented are: Karfiol, Kuniyshi, Levi, Schmidt, Sheeler, Spencer, Varian; Ault, Stuart Davis, Preston Dickinson, Eilshemius, Guglielmi, Halpert, Hart, Pascin, Pollet.

In order to raise the largest sum possible, it was agreed that all prices would be so radically reduced as to attract immediate purchases. Needless to say, this is an unprecedented event and offers you extraordinary values in every medium. I hope you will make a special effort to see the collection on view.

Sincerely yours,

egh:vs

P

WHAT'S WRONG WITH THIS PICTURE?"   May 6, 1941

A provocative exhibition, long planned as an experiment, opens on May 6th. Entitled: "What Is Wrong With This Picture?", the exhibition comprises seven major paintings by seven Major American artists: Peter Blume, Bernard Karfiol, Yasuo Kuniyoshi, Julian Levi, Katherine Schmidt, Charles Sheeler, and Niles Spencer.

The paintings on view are all well known. Produced in 1931, 1933, 1934, and 1935, they have been shown in New York galleries and in museums throughout the country, actually totalling over 100 exhibitions. They have been reproduced in fifty publications, newspapers, catalogues and magazines, occasionally featured in color. Both the artists and the gallery director consider these seven paintings among the most important examples by the painters represented, with the opinion concretely backed by the extraordinary number of times museums and critics have selected them. That their quality is high and their position in American art outstanding is further emphasized by the fact that they have appeared in shows of such national significance as "Survey of American Painting" at Carnegie Institute; "Three Centuries of American Art" at the Musee du Jeu de Paume in Paris; The Golden Gate Exposition in San Francisco; 'Half a Century of American Art" at the Chicago Art Institute, several

exhibitions at the Museum of Modern art, etc. Furthermore, both prior and subsequent to their production, many similar paintings by the seven artists have been purchased by museums and collectors. Yet the seven paintings on view are still available! What is wrong with these pictures?

In one of her American lectures, Gertrude Stein used the refrain, "A picture is a picture; it has an existence of its own." Saroyan recently elaborated on the them in his World-Telegram article, by saying: "That is one of the best things about art; it has life and a power of its own....That is not enough for me.....I must know that living itself is satisfied by the play, and this is something people must tell me. Since a play cannot come into its full reality until it lives in conjunction with a living audience, the testing of a play must be with many people, and as far as possible with many kinds of people, from the most sophisticated to the most simple."

Although Saroyan's medium differs in character with that of painting, the same truth applies to all works of art. They exist under any circumstances, but they live only when they come in conjunction with a living audience. In the case of a picture, the living is a permanent one, and the audience for a time is narrowed down to a constant owner and his associates, or to a museum and its audience - "many kind of people, from the most sophisticated to the most simple".

The seven paintings shown have existed for a decade or less. They have lived in conjunction with many people for periods of time, but have not yet made a constant connection. Why? It is said that the chief requisites for placing a picture are representation, the artist's reputation, quality, subject, size and price. That these requisites are found in the work of Blume, Karfiol, Kuniyoshi, Levi, Schmidt, Sheeler,, and Spencer, is evidenced by their generous representation in museums and private collectior The reason for the current exhibition is to ascertain what makes some pictures with the same qualifications less desirable than others by the same artists. What is wrong with This Picture?It is hoped that the expression of opinion during the show will provide a specific answer and will throw some light on a problem of general interest to all American artists and to the community which they serve.

May 7, 1940

Miss Margaret H. Stuntz, Assistant in Charge
of the Photograph Collection
The Cleveland Museum of Art
University Center Station
Cleveland, Ohio

Dear Miss Stuntz:

Thank you for your letter.

I am enclosing a bill for the fifty-two prints, as
you requested.

Just as soon as I have an opportunity, I shall make
up a list of the items which were not described in
the original group. All the necessary data will be
included in my list.

Sincerely yours,

egh:vs
encl.-1

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 7, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

As Mr. Cogar is away, following the request in your letter, I went to the Paradise House and inspected thoroughly the last two portraits which you sent down.

The only information that I could get from the portrait of the man was the date, 1788, which was written on the book that he held. I tried with a very strong glass to read the rest of what was written there, but the date was the only thing that was legible.

On the back of the portrait of the woman, on the canvas, was written in pencil, "Ruth Stanley, Born July 15, 1756." On the frame for the canvas was written, also in pencil, "Ruth Stanley, Born July 15, 1756. Married John Mix of New Haven." As far as I could find, there was no other inscription or writing on either of the portraits.

If you know of anything I may have overlooked, if you will please let me know, I will make another inspection.

Yours very truly,

COLONIAL WILLIAMSBURG, INC.

By [signature]
J. E. Bright
Assistant to Curator

12.34

HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

May 7, 1940

Miss Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Miss Halpert:

Thank you for your lines of the 6th inst. in which you give me information about the coming special sale from May 13th to May 25th. If I get to New York at that time I shall try to come in and see you.

With thanks,

Sincerely yours,

May 7, 1940

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

As you may have heard, we are moving from our present quarters on June 1st and will reopen in the Fall at an uptown address

As the closing event in our present quarters, we have planned a double feature program of unique interest to the art world. The combined features are - a SPECIAL SALE of American art; and the Inauguration of an ARTISTS' FUND.

Running for a period of only two weeks - from May 13 to May 24, the Sale includes an impressive collection of paintings, sculpture, drawings and prints by leading American artists. All work is drastically reduced to encourage immediate purchases. The plan is to allocate 40% of the total receipts in this sale to a revolving fund for artists temporarily in need - artists whose importance justifies support. The fund will be administered by a committee which will subsequently arrange loans to artists or purchase pictures outright for presentation to smaller American museums. This cause should receive great encouragement, as American artists, in recent years, have donated to all causes but that of their fellow-artists. The public will help the artists and at the same time will profit as well through the special price arrangement.

The gallery is contributing a fine collection selected from its acquisitions of fifteen years. Furthermore, in their enthusiasm for the plan, the following painters have also contributed important examples of their work - Karfiol, Kuniyoshi, Levi, Schmidt, Sheeler, Spencer, Varian and Guglielmi. Thus, together with the gallery stock which includes work by Ault, Stuart Davis, Preston Dickinson, Elshemius, Halpert, Hart, Pascin, Pollet and Lachaise, an outstanding choice is offered to the museums and the public.

As any purchases made will be advantageous both as to quality and price and, furthermore, as 40% of the entire receipts will be used to help artists, I hope that you will

Mr. Edsel Ford May 7, 1940

cooperate with us in this event. If it interests you more, examples of Folk Art will also be included. We shall be glad to make this added contribution.

I sincerely hope that you and Mrs. Ford will come in.

Sincerely yours,

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

May 8, 1940.

Dear Mrs. Halpert,

Terribly sorry we are returing the six Lewandowski after all this time, without having been able to use any of them. Our color has veered around so that we are using only a historical painting of the Battle of Lake Erie, and a couple of color photographs, strongly focused on industrial development on the Lakes. I'm glad we've had a chance to get thoroughly familiar with Lewandowski's work, against future opportunities.

Good luck to the moving, and I hope you have a thoroughly restful summer.

Sincerely,
Deborah Calkins
Deborah Calkins.

May 9, 1940

Mr. B. W. Norton
Colonial Williamsburg, Inc.,
Williamsburg, Virginia

Dear Mr. Norton:

Thank you for your letter of the sixth.

The printer has received instructions to go ahead with the cover using the new color ink you and Mr. Goodwin decided on. Your suggestion that four pages be added to the outside of the body of the catalogue is entirely agreeable and I am having the printer set up a new dummy using this arrangement. In addition, I am cutting down some of the text under Sculpture, so that there will be a uniform arrangement throughout in the introductory paragraphs.

There are two things that I want to inquire about. One is whether you have any objection to the use of a Union Label in the catalogue which the printer always uses and which appears in most publications today. This is entirely up to you.

The second question is the copyright. How do you recommend that I go about it? I have two reasons for wanting this provision and therefore mentioned it to you during our original meeting. One reason is that I had been asked sometime ago to write a comprehensive book on folk art and necessarily will want to use much of the material I incorporated in this catalogue. Naturally, the wording will be not identical. The other reason is that there are many organizations and "fly-by-night" writers who will help themselves to the material which is unavailable in any other publication. As you may know, outside of the Folk Art catalogue prepared for the Museum of Modern Art by Mr. Cahil with my assistance, and the Newark Museum catalogues, there is practically nothing to be found elsewhere on the subject which has become so extremely popular in this country. Will you be good enough to consider this matter and let me know what arrangement is best suited, since you prefer not to have my copyright to appear with yours.

Regarding Mr. Cogar's foreword, the printer now has the copy in its original form. I took the liberty of adding the word "American" before "folk art" in the second line and in the fifth line of Mr. Cogar's first paragraph. The Nadelman Collection is also called "Folk Art" but includes international material and I think this distinction should be made. If

Mr. B. W . Norton May 9, 1940

you don't agree , I shall have the word removed. Incidentally, if "American" remains, don't you think it advisable to omit "abroad" in the fourth line - since there are no American collections abroad?

During the past two weeks I have had some negotiations with Mrs. Little, Magazine Editor of the New York Times. She has become very much interested in the idea of doing a feature on the Folk art Collection at Ludlow-Paradise House and I let her have all the material for consideration with a complete set of photographs, explaining to her that this was entirely subject to your approval. Will you let me know whether you are interested in having this highly-desirable publicity and if so whether you would prefer to work directly with her or outline your wishes to me? She will have to have at least two weeks' notice before the release date you decide upon.

Do you want to have me communicate with any of the other magazines in New York regarding the presentation of the Collection to Williamsburg with an idea to getting some publicity? It might be a good idea, so that I don't conflict with your policies, to outline a procedure for me - unless you choose to take care of the entire matter from your end. I shall be glad to cooperate either way.

Sincerely yours,

egh:vs

May 9, 1940

Mrs. Deborah Calkins
"Fortune"
Time & Life Bldg., Rockefeller Center
New York, N. Y.

Dear Mrs. Calkins:

This is to acknowledge the recei t of the Lewandowskis. Do yo think that there are any prospects for some work for Lewandowski?

As you know, we are closing for the summer on May 28th and will reopen in our new quarters late in September. However, any communications will reach me at Eden Hill Road, Newtown, Connecticut. Telephone: Newtown 241, Ring 13.

My best regards.

Sincerely yours

egh:vs

May 9, 1940

Mr. Nelson Goodman
Goodman-Walker, Inc.
607 Boylston Street
Boston, Massachusetts

Dear Mr. Goodman:

I am very sorry that we have had so much difficulty with the Pascin's photograph. Evidently the first print went astray and I sincerely hope that the second print reached you in time.

We have recorded the items returned and have also made a note of the sales of Marin, Dickinson and the two "Pop" Hart prints. I shall withhold billing you until the entire transaction will have been completed. The deferred payment arrangement is entirely satisfactory. Thank you for your cooperation.

Although I am sure that you are planning to do so, I want to remind you that we will need the unsold Pascins certainly by Monday or in any event the bulk of them, if certain items are under consideration. I don't want to hamper you in any way, as I appreciate the effort you a re making.

Sincerely yours,

egh:vs

Goodman-Walker INC
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

May 9, 1940

Mrs. E.G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:-

We have received your bill. The two Pop Hart prints should have been billed at $6. each. I am correcting this on the bill, and suggest that you alter your copy.

Very truly yours,

Nelson Goodman

GOODMAN-WALKER, Inc.

G/s

May 9, 1940

Mr. D. L. Podell
39 Broadway
New York, N. Y.

Dear Mr. Podell:

The attached announcement is self-explanatory. However, I am sending you this personal note to suggest that you come in on Monday while the selection is complete.

In addition to the names listed, we have several others which are not being hung but are being held for a few private clients.

I look forward to your visit.

Sincerely yours,

egh:vs

encl.-1

May 10, 1940

The Reverend Asa Eddie
Chaplain, Clinton Prison
Dannemora, New York

Dear Reverend:

The magazines and catalogues have been assembled and are being shipped to you today via freight.

Within the next few days I shall have the pictures ready for shipment also.

Sincerely yours,

egh:vs

May 10, 1940

Dr. Walter Heil
Hotel [illegible]
111 East [illegible] Street
New York, N. Y.

Dear Dr. Heil:

All the material for the San Francisco Fair [illegible] you [illegible] early [illegible]. Photographs, biographies [illegible] etc. were sent [illegible]. [illegible] directly to the Fair.

Several days ago I received [illegible] catalogue and some newspaper [illegible]. Evidently the show is being enthusiastically received.

If you will recall, our original [illegible] a sales' guaranty for one example of Harnett. I am curious to know which of the paintings you are considering. Evidently our latest acquisition, [illegible], is the most popular.

May I ask that the pictures be held at San Francisco until further notice within the next week or so. Portland, Oregon museum has asked for the show and, since we are closed all summer, we agreed to have the show continue - with a sales' guarantee. Mr. Davis of Portland will give me the exact shipping date shortly and I shall communicate directly with your office at that time.

Can you suggest any other Western organization that would be interested? Although Mr. Davis agreed to store the pictures until the fall, it occurred to me that they might be functioning during that time. I shall be grateful for any recommendations.

Sincerely yours,

egh:vs

May 10, 1940

Mrs. Murray Benton
M. H. De Young Memorial Museum
Golden Gate Park
San Francisco, California

Dear Mrs. Benton:

At the close of the Harnett Exhibition, please don't return the pictures to us. Mr. Davis of Portland, Ore-go. Museum has asked for the show and I am waiting for word from him as to the exact shipping date.

In any event, since the paintings are not to come back to New York, I [illegible] appreciate [illegible] I give [illegible] correct shipping ad-dress.

[illegible]

egn:vs

HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

May 10, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of May 6th. I am expecting to be in New York on Saturday, May 18th, for a meeting of the Associated Harvard Clubs.

If I can slip away from the meeting and come down to your gallery, I shall do so; if not, I don't know when I shall be able to come down again, but I'm afraid it will not be before May 25. So unless I can manage to come Saturday, it will be too late.

Looking forward to seeing you,

Yours sincerely,

Edward W Forbes

Edward W. Forbes

PHILADELPHIA
WASHINGTON SQUARE
NEW YORK
30 ROCKEFELLER PLAZA
BOSTON
STATLER OFFICE BUILDING
CHICAGO
135 SOUTH LA SALLE STREET
SAN FRANCISCO
235 MONTGOMERY STREET
DETROIT
PENOBSCOT BUILDING
LONDON
BUSH HOUSE
TORONTO
80 RICHMOND STREET, WEST
MONTREAL
SUN LIFE BUILDING
BUENOS AIRES
SÃO PAULO

N·W·AYER & SON
INCORPORATED
ADVERTISING
HEADQUARTERS

PHILADELPHIA

CTC:VC

May 13, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N.Y.

Dear Mrs. Halpert:

During the month of June, we are holding in our galleries an exhibition of work by artists who devote part of their time, or all of it, to the business of producing illustrations for advertising.

We might call this exhibition, for the sake of a better term, "Art for Art's sake" art of people who do advertising illustration. This work will have nothing to do with advertising. It is the work artists do for exhibition purposes, practice or just for the fun of it.

We invited quite a group of people to contribute to this exhibition, among them Arthur Steig. To date, we have had no answer from him.

Since you sponsored an exhibition of his work, I wonder if you will try to secure one or two pieces of his sculpture for our show? This would be very much appreciated by us. We are sending our truck to New York on May 25th to pick up the contributions at our New York Office and if you could arrange to have something of Mr. Steig's delivered to our New York Office before that date, it would be fine.

Thank you for whatever you are able to do for us.

Sincerely,

Chas Coiner

C. T. Coiner vc
Art Director

EDSEL B. FORD
DEARBORN

May 13,
1940

Mrs. Edith G. Halpert,
Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

My dear Mrs. Halpert:

Mr. Ford received your letter of May 7th, and indicated that Mrs. Ford and he will call at your place the next time they are in New York.

Yours very truly,

A. J. Lepine
Secretary to Edsel B. Ford

AJL:C

#871 ev

GLOBE INDEMNITY COMPANY

KENNETH SPENCER, PRESIDENT

CASUALTY INSURANCE | FIDELITY AND SURETY BONDS

W. J. THOMPSON
MANAGER

NEW YORK CITY OFFICES
150 WILLIAM STREET
TELEPHONE: BEEKMAN 3-0800

May 13, 1940

113 West 13th Street Corp.
& The Downtown Gallery, Inc.
113 West 13th Street
New York, New York

IN REPLY PLEASE REFER TO
ENGINEERING DEPARTMENT

Gentlemen:

Re: PUBLIC LIABILITY INSURANCE POLICY # GL-810047
ACCIDENT PREVENTION INSPECTION OF
PROPERTY LOCATED AT as above

Our recent inspection of your premises at the above location discloses that physical conditions were found satisfactory and we wish to take this occasion to thank you very kindly for your assistance toward prevention of accidents.

We believe that you will be interested in the following quotations of the New York Labor Law and its relation to the cleaning of windows within public buildings:-

> " Section 202 of the Labor Law requires that no one shall be required, permitted, suffered, or allowed to clean any window in a "Public Building" from the outside unless means are provided to enable such work to be done in a safe manner in conformity with the requirements of the Labor Law and the rules of the Industrial Board.
>
> Requirements of the Labor Law and the Industrial Board impose a duty to furnish safety equipment to anyone cleaning windows, and also, in all required buildings it is necessary that safety hooks and other safety bolts be furnished."

OBEY THE LAW — AVOI[illegible]

Yours very truly,

SUPERINTENDENT
MET. ENGINEERING DEPT.

MET 8299 15M 10-39

Kalamazoo Institute of Arts
347 S ROSE ST.
Kalamazoo, Michigan

May 13, 1940

Mrs. Halpert
Downtown Galleries
13th St.
New York, N. Y.

Dear Mrs. Halpert:

We are having our director's meeting about which I spoke next Saturday, May 18th and I should be very glad if you could tell me about the exhibits and especially about the different exhibits, Kuniyoshi, American Folk Art Show, etc.

The Museum at Indianapolis, Indiana wrote me that they also would be very much interested in having the American Folk Art Show.

Would it be possible to have an answer by Friday as I would like to give exact information at the meeting Saturday.

Kindest regards,

Yours,

Ulfert Wilke

UW:BM

Ulfert Wilke

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 14, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Many thanks for your letter of May 9th. I am very glad to have this additional word concerning the Folk Art catalogue. You did not give me any estimate from the printer as to the cost of the additional four pages. Have you these figures yet?

If we can publish the catalogue without a union label and without any embarrassment, I think it would be desirable. I have no strong objection to the use of the label if it must go in, but considering the experience we have had with Richmond printers and the fact that this label has not been included by them in any of our earlier work, I think it would be much better if the catalogue can be produced likewise.

When it comes to copyrighting the catalogue, we should be very glad to take care of this detail in registering the book and complying with the usual arrangements. I can appreciate the reasons you mention for desiring this protection but I believe that while the copyright is in the name of Colonial Williamsburg, Inc., there will not be any complication as to your quoting from it or using it as source material with credit when you come to the writing of a comprehensive book on folk art. And as for safeguarding this publication from those who might like to help themselves without giving credit, it seems to me that both you and the Restoration will be amply protected. Those like yourself to whom we should like to give permission for this material to be used can use it and those who should not use it would be denied, of course.

Your suggestions concerning the two changes in Mr. Cogar's foreword are excellent. I entirely approve and I am sure that he would if he were here. It seems to me desirable to add "American" in the second line of the first paragraph and omit "and abroad" as you suggest in the fourth line.

Mr. Chorley sent me a copy of his letter of May 10th pointing out that he has several points he would like to check in the revised proof of the foreword and your introduction - before we finally go to press. Consequently, I am counting on your sending us final proofs for checking as I mentioned in my letter of May 6th.

Inasmuch as I am responsible for publicity dealing with the Restoration, I think it would be best procedure for you and us in cases where you find people like Mrs. Little of the New York Times interested

in doing something about this collection to refer them directly to us. This puts such matters in regular channels and we have found from experience it helps us avoid difficulties and possible duplications. I think it is fine that you have found Mrs. Little so much interested in an article and I suggest that you ask her to let me know just what she has in mind doing. I will say the same for any others whom you may find receptive to some further treatment of this collection. I have felt all along that the publication of the catalogue would give us an excellent new approach to many of these people and I should like to use it in such a way with Mrs. Little and any others that we can to attract fresh attention to Mrs. Rockefeller's gift.

Sincerely yours,

B.W. Norton

B.W. Norton

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

May 14, 1940

Mrs. Samuel Halpert
Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

It was a great pleasure to me to see you in New York this time, and I regret very much that I was not able to see you again. The last two days, in which I had expected to do so much, I spent instead in bed with a cold. This meant, of course, that I had to leave New York with many matters still hanging in the air. I had hoped to take advantage of your generous offer to choose a Halpert for the Museum, and I also wanted to speak to you about borrowing a number of Kuniyoshi prints. We are having an exhibition of contemporary prints through the summer, with a view to purchasing the nucleus of a modern print collection for the Museum. Would you be so good as to choose four or five of the best Kuniyoshi prints to send on to us?

In confirmation of our arrangements I am enclosing a list of the paintings which we would like to invite for our summer show of contemporary figure painting. I am asking Budworth to call for the pictures on the 30th and 31st of May, and they will be sent to us by freight. The show is to last through the 15th of September and the pictures should be back in Budworth's hands by the 1st of October.

I will let you know later about the Harnett show. All I know now is that June and July will not be possible, as the schedule is jammed full.

With many thanks to you for your kindness, and kindest regards to both yourself and Adam,

Very sincerely yours,

Robert Tyler Davis

Robert Tyler Davis
Director

RTD:C

ISABEL CARLETON WILDE
~~HAVANA, FLORIDA~~
Center Sandwich, New Hampshire
I4 May, I949

Dear Mrs.Halpert:

At last I am somewhat settled in my little place in the mountains,and have looked up what notes I have on the paintingsand sculpture about which you wrote on II April. I can find no notes on the Mark landscapes.I got them at Macy's,of all places in the world,where the Buyer told me she had got hold of all the existing Mark paintings,that he was of the Hudson River School,about I84I,that she had somewhere a list of other paintings and exhibits that he had given,which she would look up for me.But it was just about this time that my husband broke down,and his long period of invalidism began----so that of course my life was then absorbed entirely with him,and I could not follow uo the clue.I do know that the Nadelmans bought several of the paintings,and I saw them at the opening of their Riverside Museum,so that perhaps Mrs.Nadelman could give you more data.I always assumed that the "G.W."stood for George Washington,but whether that was told me or my own assumption,I don't know, Sorry I can't heap you more there. By the way,those paintings were shown,not at either of the John Becker Shows,but at Julien Levy's.

As to the Skillin head,I refer you to an article in Antiques,April,I933, by Mr.Keyes,who was the Editor,as you know,until his death.He saw my Head, and said he would at once expertize it as a Samuel Skillin,and sent me for further information to the Dr.Charles Green,who is mentioned in the article as the owner of two Skillin heads which had recently come into the market.I saw Dr.Green,who corroborated Mr.Keyes's expertization. Where Dr.Green is now,whether still alive,I do not know.But the description given in the article of the known Skillin heads,with that curious Archaic smile,and other iden_

tifying marks,would seem to fit our Head. Where I got the Head,I cannot recall,and I have no records of that.After my husband's long and difficult invalidism,I was terribly ill myself,for several years,and not only my records but my own recollections got into a real jam!I suppose I was suppressing,or repressing,what had been a period in my life of intense activity and joyous creative work,and struggling just to keep myself alive and functioning.A very interesting period,psychologically,but hardly profitable from the financial point of view! I find life intensely interesting,however, from whatever angle one views it!

I send you a liitle photograph of my place here in the mountains,and hope you will drop in to see me if you are ever driving in this direction.I carry on my Americana interests,with only a small stock,and amuse myself immensely with my so-called "Modern Art Gallery",really an educational attempt to let people here see reproductions of Modern Art------it is most delightful in the responses I get from people who should really know something and whose antipathy is ridiculous!Perhaps sometime I shall get my notes together,and do a little article for publication! Did you know that my husband painted all those long years of his illness and invalidism?It was most extraordinary what he did----he was a born artist,with superb taste,and had never been able to find expression before.So our last years together were an Indian Summer of great joy and creative activity.

I hope all is well with you,and shall look in at the Gallery in the Fall or Winter,after I am back in town again.

Sincerely yours----

Isabel Carleton Wilde

Isabel Carleton Wilde

[end Col Williamsburg 5-17-40]

C
O
P
Y

The New York Times

May 15, 1940

Mr. B. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Virginia

Dear Mr. Norton:

As you know, Mrs. Halpert of the downtown galleries showed me the photographs of American Folk Art in Mrs. Rockefeller's collection.

We are very much interested in an exclusive Roto layout and would very much like to use it on June 26. Will you kindly let me know by Friday morning whether this is agreeable to you?

Thank you for your consideration.

Sincerely yours,

s/ Emma H. Little
Sunday Department

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

May 15, 1940

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you very much for your letter of May 13th.

We have gone back to your original wording in the first line of Page 3.

I think it would be fine if you would send me a final proof of the entire catalog, and also one to Mr. Norton. I am sure we will all be pleased with the final production.

I am delighted to hear that the New York Times is interested in doing a feature on the Folk Art Collection.

With my kindest regards, I am

Sincerely yours,

Kenneth Chorley

Kenneth Chorley

42
cc: Mr. Norton

May 15, 1940

Mr. Robert Tyler Davis
Director, Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

This morning I discovered that the Harnett exhibition in San Francisco closes on May 15th, after one month's showing. I wrote to the de Young Museum suggesting that the pictures be held until we receive word from you regarding the dates you decided on for the one-man show. As I mentioned, there are twenty paintings in the group including three loaned by A. Conger Goodyear, Mr. Milton Kaison and Henry Schnackenberg. Others may be available if you desire. The following museums have important examples several of which were in our original show, and others which which we purchased and sold subsequently:

- Metropolitan Museum
- Boston Museum
- Springfield, Mass. Museums
- Detroit Institute of Art
- Wadsworth Atheneum
- Smith College Museum
- Cincinnati Museum
- Columbus Museum (Ohio)

and a number of private collectors

Will you be good enough to let me know which of the summer months is preferable for you? You may have any period from this month until the latter part of Septemeber, when we shall want the Harnetts for the new gallery here. I can also arrange for other shows to fill out the summer period. The paintings will be shipped to you directly from the de Young Museum, thus reducing the expense.

Regarding the other material you selected by the contemporary artists, we have to make immediate arrangements with Budworth to call for these before closing - May 29th. If you will send me a confirmation, and send Budworth instructions, I shall get all the pictures ready, and shall send you biographical data and photograohs for publicity.

As I am very eager to see the catalogue you prepare for the contemporary show, may I ask that a copy be mailed to me at my summer home - Eden Hill Road, Newtown, Conn.

It was a great pleasure to see you, and to learn of your exciting plans. Portland certainly will make the East sit up.

Sincerely yours,

Chorley

30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

May 16, 1940

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert,

Enclosed are the final drafts of the foreword and introduction for the folk art catalog about which Mr. Chorley spoke with you on the telephone. You will see that on page three the words "and women at home" have been added to the first sentence.

Sincerely yours,

Martha Davis

7
P.S. Mr. Chorley understands that you will send a proof to him as well as to Mr. Norton.

Copy to Mr. Norton

M. H. DE YOUNG MEMORIAL MUSEUM
Golden Gate Park,
San Francisco, California

May 16th, 1940

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York

Dear Mrs. Halpert:

Thank you for your letter of May 10th, in which you ask us to hold the Harnett paintings for a few days.

Did Mr. Davis of the Portland Museum ask for the paintings belonging to Mr. Goodyear, Mr. Schnakenberg and Mr. and Mrs. Kadison? If not, will you kindly advise me so that I can return the paintings to their owners.

I have asked our clipping service bureau to supply duplicates on the Harnett publicity.

Sincerely yours,

Genevieve K. Benton

Mrs. Murray Benton

Cahill

May 17, 1940

Dear Eddie

At Dorothy's request the items listed in the enclosed were sent to you via Berkeley. Won't you please return the receipt for the book records. You also have one dated November 20th which was not returned. It will take you a minute and we can cancel the insurance records, and make the entries in the stock book.

You also have several papers dated January 11, which you were to consider and sign. What are you doing about those? I hate to be so persistent about the AFA matter, knowing how busy you are, but there is just one week left before I close here and I do want to leave the place with a free mind, and a definite understanding. My future plans also include folk art, and it is important for me to know what you want to do about the stock as I have to consider space for exhibition and for storage, etc.. The entire matter will require about a half hour of your time - to read the agreement, the receipts, and to sign them - and to state what you wish done in the future. I know you hate to make decisions, but this one is not a very vital one, and shouldn't trouble you at all. Come on, be a good sport and tell me what you want done before May 24th when the gallery closes. Give the little girl a free summer - more or less - for planning and getting things done.

I am arranging two shipments to the warehouse, one this coming week, and the other after closing - in order to give the warehouse people time to build the necessary shelves and make proper arrangements for careful storage. Are all the other things belonging to you to be included? Budworth highly recommended the Chelsea people for the work, and the insurance in the fireproof place will be very low. They are charging $25. a month for the folk art alone. I'll pay $15., leaving $10. for you. The expressage will be in the same ratio unless I send the D.G. things along at the same time for another room with my personal things, when the price will be reduced accordingly. I am taking a number of things out to Newtown for the summer, and have lent a few here and there for exhibition.

Cheerio

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 17, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

As you will see from the enclosed correspondence we have just heard from Mrs. Little of the New York Times about an exclusive layout for their rotogravure section using some of the photographs of Mrs. Rockefeller's collection of Folk Art which you have shown her.

Because of the confusing date which she gave in her letter I telephoned her and told her that we would be glad to give her permission to use these photographs if we could have an opportunity to review the captions. She was perfectly agreeable to this and I first suggested that she show them to Mr. Boyer in Mr. Chorley's office. Since talking with her I found that I shall be in New York on Monday so I will get in touch with you about this before noon.

Don't you think we should offer some other views to the New York Herald Tribune?

Very sincerely yours,

B W Norton
B. W. Norton

May 17, 1940

Mr. C. T. Coiner, director
N.W. Ayer & Son
Philadelphia, Pa.

Dear Mr. Coiner:

Two of William Steig's woodcarvings will be available for your exhibition. They are:

#27 AFFABLE MAN	orangewood	$200.
5 MATRIARCH	walnut	300.

The insurance valuation is 3/4 of the above sales prices. May I suggest that you have these covered before they are sent on to Philadelphia.

Our boy will deliver the sculpture to your New York office before May 25th. The gallery at this address closes officially on May 24th, but there will be someone on hand until the 31st of the month. After that date we shall have no facilities for accepting returned exhibits, and I wonder whether you can ship the two objects directly to Mr. William Steig, Gaylordsville, Connecticut, or whether you would prefer to hold them until the latter part of September when we shall reopen at an uptown address. For the summer months mail for me should be addressed to Eden Hill Road, Newtown, Conn. If you and Mrs. Coiner should be driving through that part of the country, why not drop in to see an early bit of architecture and some of my personal folk art collection?

May I also suggest that you drop in to see our present SALE of American art?

Sincerely yours,

Goodman-Walker INC
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

May 17, 1940

The Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-

With considerable difficulty, I have been able to put over the sale of the Pascin painting. I had to rely heavily on your willingness to take payment on a much deferred basis as this customer, like the other who bought the Marin and Dickinson, already owes me a good deal and would buy only with the understanding that I would have to be prepared to wait for the money. Both people are entirely reliable, and it seemed to me it would be absurd to refuse any business that can be concluded under present conditions merely because payment would take some time. I am sure this is satisfactory to you, but I wanted to make it clear that it will be a long time before this is all cleaned up. You know from experience that we will do our best for you.

I think I have done fairly well for you in selling things before you move. Addition of $600. for the Pascin will make some $1085. all told in the past month. In order to move the pictures, I worked on a very narrow margin, and my expenses, including a trip to New York and several return shipments have been considerable. I know your margin has been small also, but I wonder whether you could help me out by throwing in the small Pascin "Bible Story" with the other things. I think I could turn it over to the buyer of the painting at a very nominal price, and increase his good will while making up a part of my expenses. If you can do this, I shall certainly appreciate it, and remember it in the future.

I will try to get the other Pascins off to you Monday.

Very truly yours,
Nelson Goodman
GOODMAN-WALKER, Inc.

$1097 with the two Hart prints.

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

[encl Col. Williamsburg]

May 17, 1940

Mrs. Emma H. Little
Sunday Department
The New York Times
Times Square
New York City

Dear Mrs. Little:

Since talking with you over the telephone, by way of replying to your letter of May 15th, I find that I shall be in New York next Monday. I will call you on the telephone and arrange to meet with you to go over captions and other details in connection with the rotogravure layout of photographs of American Folk Art in Mrs. Rockefeller's collection.

I took the liberty of telephoning you about this matter because your letter stated June 26th and I felt from the urgency with which you wrote that you really meant May 26th.

Sincerely yours,

B. W. NORTON

B. W. Norton

66

Copy- Mr. Chorley
Mrs. Halpert (nso)

THE NEWARK MUSEUM

NEWARK NEW JERSEY

TELEPHONE MITCHELL 2-0011

May 18,1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

Thank you very much for securing for us the Kuniyoshi painting #88 "Summer Storm". 1500. You certainly were very kind to give us the early American pictures and prints. I always appreciate your interest in the Newark Museum.

We will collect these and the Sheeler and the Kuniyoshi and return to you the "Accordion and Horse" on Thursday, May 23d.

Yours truly

Beatrice Winser

Director

BW:KML

750 -

May 21, 1940

Mr. Nelson Goodman
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

The Pascin watercolors arrived today, with the exception of "At Home" and "Resting" which we are billing to you. The Dickinson pastel, "Quebec" was also missing, but you said something about holding it a bit longer. You may have it all summer if you like, as we are storing the balance of our stock next Thursday or Friday. Incidentally, Dickinson's sister was in, and is willing to sell the picture for $125. net, if that interests you - as she needs some money.

I am very much pleased with the results you accomplished and and delighted to include the Pascin "Bible Story" as a gift. As I explained, my profits are so extremely low, that I sincerely hope you managed to benefit by the low prices. I was eager to place anything I could rather than return the items to the owners, and was glad to dispose of anything I owned for obvious reasons. Your clients certainly should be grateful to you, and the deferred payment plan is entirely satisfactory as I can advance the money to the consignors during the summer months, in cases which appear necessary.

If there is any material you may need during the summer, may I suggest that you write me at once. Our present show will be over on Friday of this week when we are closing officially, but I shall be at the gallery until May 31st for final details. After that date, please address me at my summer home - Eden Hill Road, Newtown, Conn.

Thank you for your cooperation.

Sincerely yours,

Office of
PAUL GARDNER
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY, MISSOURI
Cable Address: Neltrust

May 21, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you so much for your letter and for your kindness in sending the photographs from your present sale. They look extremely interesting, but unfortunately, due to a number of other expenses, I feel very poor at present and am afraid that I am not going to be able to take advantage of them.

It was very interesting to hear of the Harnetts and the possibility of an exhibition here. We could accommodate them almost any time during the summer and shall be very glad to hear further details on just when they could be shown. I am sure everyone in Kansas City would enjoy them.

My kindest regards to you and I hope that you are having a great success in your sale.

Sincerely yours,

Paul Gardner

Director

PG:J

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 22, 1940

Mrs. Edith G. Halpert
The Downtown Galleries
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you very much for your letter of May 17th; and I am glad that the information I could get for you was what you desired. So far we have not had any photographs made of these paintings that you mention, but when we do have some taken, I will be glad to have the two prints made for you.

Very truly yours,

COLONIAL WILLIAMSBURG, INC.

By [signature]

J. E. Bright
Assistant to Curator

12.34

Goodman-Walker INC

Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

May 22, 1940

Mrs. E. G. Halpert
The Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-

Thank you for your letter and for agreeing to include the "Bible Story" without charge. I note the new price on the Dickinson and will keep the picture for the summer as you suggest.

With regard to the Pascin "At Home" and "Resting", you accepted our offer of $85. for the two some time ago and have already billed them to us at that price. I suggest that you now send us one bill including all outstanding charges, itemized. Otherwise there may be some confusion later on.

I shall let you know if I have a call for anything you may have during the summer. With best wishes for a pleasant vacation,

Very truly yours,

Nelson Goodman

GOODMAN-WALKER, Inc.

M. KNOEDLER & CO. INC.
14 EAST 57TH STREET
NEW YORK
PARIS 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

May 22, 1940

Mrs. Edith G. Halpert
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

I haven't answered your letter of May 2nd because I have been laid up with a throat infection. If you can get your client going on the conversation piece or the Redons at a time like this, you will be really accomplishing something.

Please ask our cooperation at any time. We shall look forward to welcoming you to 57th Street.

Yours sincerely,

W. F. Davidson
M. KNOEDLER & COMPANY, INC.

FREDERIC B. THOMASON
INC
INSURANCE

JAMES W. CROLIUS JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

NO. 64-66 WALL STREET

A/H NEW YORK May 27, 1940

The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Attention Mrs. E.G. Halpert

Dear Mrs. Halpert:

We beg to acknowledge receipt of Globe Indemnity policy UC-707423 for cancellation, covering Compensation insurance at the above address.

We will forward payroll audit to you as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolius Jr

President

P.S:- We will cancel the above policy as of June 1, 1940.

JAMES W. CROLIUS JR.
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NOS 64-66 WALL STREET

A/H NEW YORK May 27, 1940

Furniture here DG

The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Attention Mrs. E. G. Halpert

Dear Mrs. Halpert:

We beg to acknowledge receipt of The North Carolina Home policy 12163 for cancellation, which covered $2000 on contents at the above address.

We will credit your account with such return premium as may be due as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.
J W Crolius Jr
President

P.S:- We will cancel the above policy as of June 1, 1940.

FREDERIC B. THOMASON
INC
INSURANCE
Nos 64-66 WALL STREET

JAMES W. CROLIUS JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

A/H NEW YORK May 27, 1940

American Folk Art Gallery, Inc.,
113 West 13th St.,
New York City.

Gentlemen:

Acting in accordance with instructions given our Mr.Crolius when he visited you the other day, we beg to advise we will have the following endorsement issued as of June 1, 1940 under Camden Fine Arts Policy JFA-20112:

> "The Company hereby accepts notice that the assured is giving up their galleries situate 113 West 13th Street, New York City on or about June 1st, 1940 and will remove fine arts to premises of Chelsea Warehouse, #426/438 West 26th Street, New York City to remain there until on or about October 1st, 1940, when assured is to occupy new galleries."

Endorsement slip will be forwarded to you to be attached to the policy as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolius Jr
President

FREDERIC B. THOMASON
INC
INSURANCE

JAMES W. CROLIUS, JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

No. 64-66 WALL STREET

A/H NEW YORK May 27, 1940

The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Gentlemen:

Acting in accordance with instructions given our Mr. Crolius when he called upon you the other day, we beg to advise we will have the following endorsement issued as of June 1, 1940 under Camden Fine Arts Policy JFA-20104:

"The Company hereby accepts notice that the assured is giving up their galleries situate 113 West 13th Street, New York City on or about June 1st, 1940 and will remove fine arts to premises of Chelsea Warehouse, #426/438 West 26th Street, New York City to remain there until on or about October 1st, 1940, when assured is to occupy new galleries."

Endorsement slip will be forwarded to you to be attached to the policy as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolius Jr
President

JAMES W. CROLIUS JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

No. 64-66 WALL STREET

A/H NEW YORK May 27, 1940

113 West 13th Street Corporation,
c/o The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Attention Mrs. E. G. Halpert

Dear Mrs. Halpert:

We beg to advise that Globe Indemnity policy GL-810047 covering Public Liability insurance for account of 113 West 13th Street Corporation and/or The Downtown Gallery, Inc., specifies that the assured occupies the building in part for gallery purposes. We will therefore have an endorsement issued under this policy as of June 1, 1940, correcting the answer to the question: "Part occupied by insured and for what purposes" to read: "None".

Endorsement slip will be forwarded to you to be attached to the policy as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.
J W Crolius Jr
President

FREDERIC B. THOMASON
INC
INSURANCE

JAMES W. CROLIUS, JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

NOS 64-66 WALL STREET

A/H NEW YORK May 27, 1940

113 West 13th Street Corporation,
c/o The Downtown Gallery, Inc.,
113 West 13th St.,
New York City.

Attention Mrs. E. G. Halpert

Dear Mrs. Halpert:

Due to cancelling the Compensation insurance in the name of the Downtown Gallery, Inc., we have placed a Compensation policy for account of 113 West 13th Street Corporation and/or TheDowtown Gallery, Inc., to cover the care and maintenance of the building.

New policy will be forwarded to you as soon as received from the insurance company.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolius Jr

President

LOUISIANA STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
UNIVERSITY, LOUISIANA

DEPARTMENT OF FINE ART

May 29, 1940

Mrs. Edith Halpert
The Downtown Gallery
113 West Thirteenth Street
New York City
New York

Dear Edith:

Many thanks for returning the Siamese Cat and Reclining Figure, and also the group of photographs.

I am sorry not to have gotten around to answering your previous letters about the sculptures. I have as usual been in an awful rush of activities here.

I feel very sad at the demise of the Downtown Gallery, and I hope that it really turns out to be nothing more than a change in location. If you feel like writing some time, I'd be much interested to know about the development of new plans.

I expect to be in New York - probably in July. I'll send you a note before I come to find out where you are, and if you are in Newtown I'll try to get out to see you. By the way, how about those snap shots of the big figure? I'd like to have some prints or negatives, if you still have them available.

Best wishes.

Sincerely yours,

Duncan

Duncan

DF/bc
Enclosure

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA

May 29, 1940.

Mrs. Edith G. Halpert, Director,
American Folk Art Gallery,
113 W. 13th St.,
New York City

Dear Mrs. Halpert:-

I have just come across the photograph of the Chestnut Hill Army Hospital, the American primitive which you were so good to send over early in the winter. I am terribly sorry that I was unable to move it for you here, and find a permanent home for it. However, with the photograph were some notes which our librarian, Miss Jones, looked up at the time of our receiving the picture, and I send you herewith a copy of her findings, for I know you will be interested, and they may be interesting also to another prospective buyer.

With the best personal good wishes, I am,

Very sincerely yours,

Joseph T. Fraser

SECRETARY.

JTF:ccb
Encs.
Photograph
copy of notes on Army Hospital

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

May 31, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Boyer received the revised pages of the Folk Art catalogue late Wednesday and with the holiday intervening forwarded them to me for final checking in view of our discussions last week. To facilitate your work with the printer, I have just wired you the enclosed message and am writing to confirm this and also that you may have approval to go ahead with the understanding that the changes indicated on the proof and in my message are made. To make everything perfectly clear, let me summarize these points as follows:

1. That on the redesigned page listing the various classes of the collection, the phrase "Table of Contents" be retained.

2. That the classification "Miscellaneous" on page 48 in this listing be inserted as indicated in pencil on the proof you sent us.

3. That in the first paragraph of your introduction, "Folk Art" in the next to the last line be set lower-case instead of capitalized as in the revised proof.

4. That in the second paragraph of your introduction in line 8 the second word be made "too" instead of "to".

5. That in the last paragraph of your introduction in line 9 "Folk Art" be set in lower-case instead of capitalized as in this proof.

6. That you check again with the printer and be sure that page numbers appear on these pages as well as in the body of the catalogue.

With the understanding that these changes are made and that the revisions in the rest of the catalogue which we discussed last week have been completed and that the cover is satisfactory, I am very glad to give my approval for the production of the catalogue. I hope most sincerely that the finished job will be entirely satisfactory.

With kindest regards,

Sincerely yours,

BWNorton

B. W. Norton

66Enc.

X CHG
WRX

MAY 31 1940

MRS EDITH G HALPERT DIRECTOR
THE DOWNTOWN GALLERY
113 WEST 13TH STREET
NEW YORK CITY

MR BOYER HAS FORWARDED REVISED PROOFS FOLK ART CATALOGUE WHICH WE HAVE CHECKED AND APPROVED WITH INCLUSION OF QUOTE TABLE OF CONTENTS UNQUOTE AND LINE ON QUOTE MISCELLANEOUS UNQUOTE CLASSIFICATION ON REDESIGNED PAGE STOP PLEASE BE SURE THAT PAGE NUMBERS APPEAR ON THESE INTRODUCTORY PAGES AS WELL AS IN BODY OF CATALOGUE LETTER FOLLOWS

B W NORTON

May 31, 1940

Mr. Ulfert Wilke, Director
Kalamazoo Institute of Arts
347 S. Rose Street
Kalamazoo, Michigan

Dear Mr. Wilke:

In the hectic state of packing, storing and moving, I have had no opportunity to communicate with Williamsburg.

However, if you could arrange for a purchase guarantee from each of the institutions exhibiting the material, I could send you a group of about 20 pictures and 10 sculptures, or 30 and 10, if you prefer, making a cross-section of the type of material included in the category.

I have no way of giving you any approximate figure for packing and shipping, as I have never had to get such estimates and at this particular time it is impossible to call in any of the packers.

It might be better to let the entire matter ride until the fall when we are in our new quarters, are completely organized and have all the material easily available. No doubt, if you write to W. S. Budworth, 424 W. 52nd Street, you can get some figures for packing and transportation. I am sorry to fail you at this time but we had a tremendous task before us which required every hour of the day and evening.

Sincerely yours,

egh:vs

May 31, 1940

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

I have been waiting for Kuniyoshi to complete a figure painting which I thought would be of interest to you - in relation to your recent letter regarding possible acquisition. He is now leaving for the country and the picture is not done.

Suppose I send you a group of photographs in the fall so that you may make a tentative selection. At that time we shall have a more complete representation as so many of his recent examples have been sold. I do want you to have the finest picture for your collection. Of course, I would still like to see "Lay Figure" in Detroit but the price I gave you would be the minimum.

Sincerely yours,

egh:vs

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California

May 31, 1940

Miss Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Miss Halpert:

Enclosed are some releases on the Harnett show which you requested in your letter of May 6.

Unfortunately, we were unable to obtain duplicates of all the releases for the Bay region and the ones we have must stay in our files.

I hope that these few clippings will be of some use to you.

Sincerely yours,

(Mrs. W. S. Davisson)

May 31, 1940

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

The consignment for the pictures we sent you is enclosed.

We have written to Cranbrook requesting that "Summer in Ogunquit" be shipped to you directly from Michigan, when the exhibition closes on June 2nd. This is listed in the consignment.

Will you be good enough to forward the following pictures to the institutions indicated below when your show closes on September 15th:

Karfiol	"Repose on Balcony"	to Carnegie Institute
J. Levine	"Neighborhood Physician"	" " "
Kuniyoshi	"All Alone"	to Chicago Art Institute

Can you let me know at the earliest opportunity whether the Harnett Show may be scheduled for Portland during the months of August or September. Otherwise, I shall arrange to have the pictures returned to us from Kansas City where they are going for June and July.

The Gallery closes today, but all mail addressed here will reach me - or you may address me at my summer home - Newtown, Connecticut.

My best regards.

Sincerely yours,

egh:vs
encl.-1

The
Wm. Taylor Son & Co.
Cleveland

MEMBER
RETAIL RESEARCH ASSOCIATION

MEMBER
ASSOCIATED MERCHANDISING CORPORATION

Dear Edith,
I was out of town over the week-end and found your letter which came Saturday awaiting me, together with the appraisal list, cost list & photographs.
I think the price of fifty dollars for the appraisal extremely reasonable and thanks again for all your efforts.
I will send [illegible] the print tomorrow since [illegible] is bringing them in from Portland tonight where they have [illegible] decorate

his charming little house.
Please call Mr. Keppel
since I'm rushing around
today on a business
matter.

Yours as always,
Richard

Tuesday a. M.

June 1, 1940

Mr. B. W. Norton
Colonial Williamsburg, Inc.,
Williamsburg, Virginia

Dear Mr. Norton:

Upon receipt of your telegram, I sent it on to the printer, as I am leaving town today for a period of about ten days.

The printer was very much upset, as he has been making continuous changes, each of which has caused several days' delay. I am now terribly distressed about the delivery date. Naturally, it is hard to convince the printer about rushing through the job, as he has had to upset the form on two different occasions.

I doubt whether the pages can be numbered right through. As you recall, you wanted the numbers placed only on the catalogue pages and this means taking all the forms out again. We may have to skip that change entirely.

I could not reach him again today, as the shop is closed, but shall telephone him from Connecticut on Monday - if I can pluck up enough courage to argue with him once again.

The Times Rotogravure telephoned and delivered seven photographs to me for captions. I am enclosing a copy of the material I supplied. This was copied from the catalogue, to avoid any variations.

Have you made any arraggements with other publications? Since you advised me that the publicity would be handled directly from Williamsburg, I have done nothing further at this end, except to prepare several of the editors for material from you.

No doubt your letter - which has not yet been received - will contain additional information.

My best regards.

Sincerely yours,

egh:vs

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(19) 1201

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAM61 59 DL XC=WILLIAMSBURG VIR 3 1116A 1940 JUN 3 PM 12 20

MRS EDITH G HALPERT, DIRECTOR=
THE DOWNTOWN GALLERY 113 WEST 13 ST=

THANKS YOUR LETTER WE ARE MAILING TODAY ANNOUNCEMENT CONCERNING FOLK ART COLLECTION GIFT FOR PUBLICATION NEXT SUNDAY JUNE NINTH. IF YOU HAVE NOT ALREADY SENT GLOSS PRINTS TO MR BURROUGHS OF HERALD TRIBUNE WOULD APPRECIATE PROMPT SUBMISSION REMAINDER OF COLLECTION NOT BEING USED BY MRS LITTLE INASMUCH AS WE WANTED TIMES AND HERALD TRIBUNE TO HAVE EXCLUSIVE SELECTIONS. REGARDS=

B W NORTON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

June 3, 1940

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Your letter of June 1st arrived this morning just as we were preparing to send out announcements concerning Mrs. Rockefeller's gift of her Folk Art collection to the newspapers and art magazines for publication next Sunday. I am enclosing herewith a copy of the statement which we worked out last week and reviewed with Mr. Chorley while he was here on Saturday.

I am exceedingly sorry that the printer has been upset over the catalogue again. I most eagerly hope that you were able to straighten him out today if you have telephoned him from your home in Connecticut. It seems to me imperative that we have page numbers in the body of the catalogue to match the numbers given on the table of contents page. I am not so much concerned about the delay in delivery of the finished catalogues as I am with the necessity for having them done adequately.

I think it is fine that you have had word from Mrs. Little of the Times about the seven pictures in which she is interested for next Sunday. As I wired you earlier today I trust that you have been able to get prints of the remainder of this collection to Mr. Carlyle Burroughs of the New York Herald Tribune so that he too may have an exclusive selection. If you were not able to arrange this before you left your office last week, I hope very much that your secretary can attend to this detail. You will recall that we arranged with Mrs. Little to have an exclusive selection and now that we know her choices I should like to keep our word with Mr. Burroughs by letting him have the remainder of the prints used in the catalogue - or duplicates of these which you may have in your duplicate collection - in order to make his choice for next Sunday.

Mrs. Halpert -2- 6/3/40

In order that everything may be perfectly clear, I am writing him a note with a copy of the announcement and sending a carbon to you.

With kindest regards,

Sincerely yours,

B. W. Norton

B. W. Norton

66
Enc.

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
DIRECTOR
EDGAR P. RICHARDSON
ASSISTANT DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

June 3, 1940

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

Dear Mrs. Halpert:

Let me thank you for your letter of May 31.

We will be glad to have you send us photographs of moderate sized Kuniyoshis in the fall from which to make a selection. In the meantime, you might let me know the price of the one that is now in the Cranbrook Exhibition. I think it's a pretty good one.

Sincerely yours,

Clyde H. Burroughs
Secretary

chb:er

June 1, 1940

Dr. Walter Heil
Golden Gate International Exposition
San Francisco, California

Dear Dr. Heil:

The following pictures, now on exhibition at the San Francisco Fair, have been invited by Mr. Rich for the Chicago Art Institute Exhibition. Will you be good enough to have them shipped to Chicago at the close of your show.

Bernard Karfiol	"Making Music"
Julian Levi	"Bulkhead"

I shall be most grateful for your cooperation.

The balance of the pictures may be sent down to Budworth who will be advised of our new address in the early fall.

Sincerely yours,

egh:vs

[c.d. Col. Williamsburg 6-3-40]

June 3, 1940

Mr. Carlyle Burroughs
New York Herald Tribune
230 West 41st Street
New York City

Dear Mr. Burroughs:

Inclosed you will find copy of an announcement concerning Mrs. John D. Rockefeller, Jr.'s gift to Colonial Williamsburg, Inc., of the collection of American Folk Art which has been on exhibition here several years.

You may have heard from Mrs. Edith Gregor Halpert that this announcement was forthcoming in the near future. When I was in New York week before last Mrs. Halpert kindly offered to have an exclusive selection of photographs from this collection sent to you. In view of the importance of this gift I hope very much that you will be interested in using some of these pictures next Sunday. If you have not as yet received any prints from Mrs. Halpert, we have asked her office to get in touch with you promptly. If you find there is anything more that you need concerning this announcement, please wire me collect and we should be very glad to assist you in any way that we can.

Very truly yours,

B. W. NORTON

B. W. Norton

66
Enc.

Copy- Mrs. Halpert (nso)

HAWTHORNE CO.

REAL ESTATE AND MANAGEMENT

81 WEST 12TH STREET

NEW YORK

ALGONQUIN 4-0470

June 5, 1940

Mrs. E. Halpert
Newtonn, Conn.

Re: 113 W. 13th St.
New York City

Dear Mrs. Halpert:-

George, the superintendant, was served with a Sidewalk Repair Notice today which he brought to the office. This notice is to relay the sidewalk to proper grade and this work to be done within 10 days from the present date. I am getting estimates on the work from several contractors and will notify you when I have received the lowest possible price.

With best wishes,

Very truly yours,
Katharine Hawthorne
Hawthorne Co.

KH:ER

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

June 6, 1940

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you very much for the list of paintings and insurance valuations which arrived yesterday.

I am sorry to have been so long letting you know about the Harnett show, but we should like to have it for September. If it is going to be free in August, I would be very pleased to show it for two months or any part of those two months that can be arranged with your schedule.

With best wishes for a pleasant summer,

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis
Director

RTD:C

June 6, 1940

Joseph A. Danysh, Director
Worlds Fair Art Project
American Art Today
Worlds Fair
Flushing, New York

Dear Mr. Danysh:

It is the understanding of the undersigned that no insurance is carried by the Works Project Administration or the Worlds Fair Corporation on the objects loaned for use by the Index of American Design and that no claims will be made in the event of loss or damagè.

I have been assured that the objects will be handled with all possible care by persons aware of their value, and that reasonable precautions will be taken to prevent loss by fire or theft.

Mrs. Edith Halpert
American Folk Art Gallery

FEDERAL WORKS AGENCY
Work Projects Administration
New York City Art Project
O.P. 65-1-97-7 (WP1)
110 King Street

June 6, 1940

Mrs. Edith Halpert
Newtown, Conn.

Dear Mrs. Halpert:

As you know, several of the articles borrowed by Mr. Larsen were for use of our artists who are working during the summer in the Contemporary Arts Building at the Worlds Fair. The manner and conditions of their use in respect to care and handling and other precautions will not differ in any way from conditions concerning use of other objects, which you have loaned to us.

It seems to be a ruling of the Fair, however, that since the Government carries no insurance on property of others entrusted to its care, that a Waiver of Insurance be obtained. This is purely a formality and we do not consider that it releases us from taking all possible care and precautions in handling borrowed material.

A form in duplicate is enclosed for your signature, and I hope you will see no objection to signing it or a similar statement releasing the Fair from financial responsibility for the objects you have loaned to us.

Best regards.

Sincerely yours,

For the Director,
New York City Art Project.

Lincoln Rothschild,
Junior Art Officer,
Index of American Design.

LR:mt
ENC.

Newtown, Conn., June 7, 1940

Mr. R.T. Morton
Colonial Williamsburg, Inc.
Williamsburg, Va.

I followed your suggestion and had the pages numbered, thus delaying the printing once again. With all the changes concentrated in a period of a few weeks after a long lapse, the printer is almost frantic, and I have been having my hands full with visits to the plant, long distance calls and what-not. I hope, as you do, that the finished product will make up for the tremendous amount of work that went into it. The catalogue started as "a labor of love", with a very small fee requested by me. Needless to say, the time and the trouble involved surpassed any expectations on my part. As you know, I made several changes in my text - changes to which I was actually opposed but I did want to cooperate fully with you and with Mr. Chorley. Originally, I was under the impression - from previous correspondence, that the matter was entirely in my hands until after the delivery of the finished catalogues to Williamsburg.

Also, it was agreed at the meeting held in Williamsburg that the catalogue would have my copyright as well as yours. I conceded to the omission of mine with the clear understanding that I would have full rights to my text in a publication I am planning. The information incorporated in the catalogue introduction and the explanatory notes, are in many cases entirely new, original conceptions which I had been saving for some time. In your publicity release, which you so kindly sent me, you quoted generously from the text without mentioning the catalogue, which was news, and without any mention of my name. It is customary to credit the author in all quotations, and I was very much surprised to find that this was not done in my case nor in that of Mr. Rogers. The latter is not my affair, of course, but the ommission of my name I consider a serious oversight. How do you feel about it?

I hope you do not mind my frankness in writing to you. I am sure that you would prefer to have me state my case honestly, with no guile, and I cannot voice my disappointment sufficiently in this connection.

The printer promised to send me the four forms by messenger on Monday, and I hope to see the shipment off to you by the middle of next week. I hope the finished catalogue will make up to you and to me for all the difficulties. And won't you please - in announcing the publication of the catalogue - mention the author's name? If you consider it advisable, I shall drop in to see Mr. Chorley when I am next in town, but shall not do so without your authority.

Meanwhile, my best regards to you ..... and I trust that you fully understand and appreciate my attitude in the matter of the credit line.

Sincerely yours,

P.S. Have you heard from the Tribune? I could reach no one by wire before leaving for Connecticut.

June 9, 1940

Mr. Clyde H. Burroughs
Secretary, Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Your nice letter of June 3rd, finally caught up with me in my bucolic surroundings. The gallery is closed but my art life goes on, and will become hectic when I start moving into my new quarters.

I am glad that you like Kuniyoshi's "Summer Storm". It certainly is one of his outstanding paintings, and his favorite among the landscapes. The price is $1500., but if you are seriously interested, I may urge him to take a cut in the price. He is in Woodstock now, but I can communicate with him by telephone if you say the word. The picture is at Budworth's now, returned from Cranbrook, and can be sent back to Detroit if you wish. Won't you let me know.

My very best regards.

Sincerely yours,

Do you know where the original is now? ✓ June 10, 1940

MRS. SARA WARD CONLEY · 2104 WEST END AVENUE · NASHVILLE, TENNESSEE

Dear Mrs Halpert. In a 1939 number of the Art Digest I found an article on Wm. M. Harnett painter. It illustrated two of his pictures "Emblems of Peace" & "The old Violin" – owned by Chas. F. Williams. I have a reproduction of The old Violin. This picture was lent for Exhibit in the Parthenon during the Centennial Exposition in 1897. It created quite a sensation here for a long time. I suppose it was reproduced by a publishing house in Cincinnati. Mine is on canvas. Can you tell me what it is worth? It is a very remarkable reproduction. I wish to sell it. My thanks for a reply – Sincerely yrs Mrs S. W Conley – Painter –

NASHVILLE
JUN 10
10 PM
1940
TENN.

UNITED STATES POSTAGE
1 CENT 1

Mrs Edith Halpert.
Director of The Downtown Gallery -
New York City.
New York -

Delivery delayed.
Church St. Annex

June 10, 1940

Dear Mrs. Davissson:

Many thanks for the clippings of the Harnett show. If at any time you find duplicates of those which you did not include, please send them on, and I shall be glad to pay the costs.

The Harnett exhibition is being sent to the Nelson Gallery of Art at Kansas City, Missouri. I have written to Dr. Neil regarding this, and also suggested that all photographs and publicity material which we originally sent you be included in the shipment. If you take charge of this department, may I ask that you send this on at once, rather than with the pictures, so that Mr. Gardner, director of the Nelson Gallery, may start his publicity ahead?

Sincerely yours,

June 10, 1940

Dr. Walter Heil
Director, De Young Museum
San Francisco, California

Dear Dr. Heil:

Several days ago, I received word from Mr. Paul Gardner of the Nelson Gallery, to the effect that he would like to have the entire Harnett exhibition sent on to the museum at Kansas City. Will you be good enough to have the shipment forwarded to the following address:

> Mr. Paul Gardner
> Director, William Rockhill Nelson Gallery of Art
> Kansas City, Missouri

Will it be possible to include all the photographs we sent you as well as the publicity material? I should be most grateful and hope that I am not causing you much trouble.

I wrote you on one or two occasions inquiring about your decision in connection with the Harnett for your museum, but thus far have received no reply. Won't you please let me know? The gallery is closed for the summer and until we move into our new quarters in September, will you use the above address?

My best regards.

Sincerely yours,

June 10, 1940

Mr. Paul Gardner
Director, Nelson Gallery of Art
Kansas City, Missouri

Dear Mr. Gardner:

Mr. Heil of the De Young Museum, has been notified of your wishes to have the Harnetts forwarded directly from San Francisco to Kansas City, and the pictures will be sent to you shortly - in good time for July 1st opening. May I suggest that you communicate with him directly regarding insurance. The valuation is given in the enclosed consignment list, and the photographs are being sent to you from San Francisco as well. You will find a group of matt prints, in mats. These are part of the exhibition - if you desire to give a full-length picture of Mr. Harnett. Otherwise, you may omit them in the hanging, or borrow the originals from the present owners. The actual pictures are listed in the consignment, and I can furnish the names of the owners of others, in the event that you wish to have more paintings in the show.

When I am next in town, I shall try to get some of the publicity material which is stored with our stock, etc. Mr. Heil, however, has a complete set, and I asked him to send it on to you. If there is anything further needed, please let me know. Although I am away from civilization at present, a 70 mile drive will bring me back to the big city. Just say the word.

I am sure that the Harnett exhibition will create a good deal of excitement, and I am pleased that you will have it. Of course, I hope that at least one example will remain in the geographical heart of America.

My very best regards.

Sincerely yours,

GEORGE RICHARD SPOERER 113 East 13. ~~xxxxxxxxxx~~ Street New York

June 10, 1940

Mrs. Katherine Hawthorne
81 West 12 Street
New York, N. Y.

Dear Mrs. Hawthorne:

I want to thank you for sending over a man to fix our outer bathroom door Thursday evening. Mrs. Spoerer had been unable to stir out of the house all day, because she could not get the door shut, and because she was expecting all day that someone would be in to make the necessary repairs. Incidentally, Mr. Kusick, if that is his name, did not come back Friday morning to fix the gaping hole in the frame where the hinge formerly rested, as he promised. The hole is still there.

Now that we have had a chance to get settled and look the apartment over more carefully, there are several other things that should be taken care of.

Most of the windows need to be puttied. They rattle when the wind blows. Even more important, one night during a rain storm the rain came in through the closed bathroom window and flooded the floor.

Several of the top stairs to the roof are loose, and should be fixed. I was terribly disappointed to find the stairs really more of a ladder. I was under the impression that Mrs. Halpert was going to alter them so that the incline would not be so steep. It makes it almost impossible for Mrs. Spoerer to take the baby up them, and I am afraid that we will not be able to use the roof as we had planned -- one of the major inducements of the place.

There is plenty of hot water, but it usually is quite yellow and dirty. The cold water lacks pressure, and is little more than a trickle.

The downstairs front door does not close freely by itself. It takes real effort to see that it is locked. Probably most of the people going in and out don't even think about it. The result is that most of the time when the door is supposedly locked, anyone can come in the building.

The door to the freezing unit of the refrigerator was missing, and the ice cubes were not

freezing. Mrs. Spoerer finally called the Electrolux Company and asked them to send up a door. The service man came the next day and said that the failure to freeze was due to a vital part being missing. He was supposed to be back today to make the repairs, but he hasn't appeared either.

Another thing we hadn't thought to look for was a fire escape. Isn't every building required to have one? And is the stairway fire-retarded? In this connection, the repair of the stairway to the roof is also essential, for even if we can't use it for relaxation, it is important as an exit in case of fire.

One other point that is more irritating than important. For several days the light in the hall on the second floor was out. I hadn't seen George, so I couldn't ask him to replace the bulb, expecting that he would notice it anyway. Finally, I tried the bulb, and found that it worked, that it merely had been unscrewed. The next day it was unscrewed again. That has been going on daily for the best part of a week. That hall is so dark, a light is needed. Can you find out who prefers darkness, and why?

A number of things we have taken care of ourselves. The shades were falling apart, so we bought new ones. There were no awnings in the basement, so we bought awnings. And we remedied the amazing lack of doorknobs on the doors.

On the whole we like the apartment, and when the several little things I have mentioned are taken care of, I am sure we will be quite happy and comfortable.

Cordially yours,

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

June 11, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I have your letter of June 7th and greatly appreciate your writing me so frankly. First let me say that I am extremely grateful for all that you have done in these last few weeks with the final details of the catalogue and especially the trouble you may have taken while away from your office and the Gallery to iron out the last difficulties with the printer. I realized from the letter you wrote before you left for the country that you were having plenty of problems with him and I trust that at long last these have been ironed out so that you and I can feel "all's well that ends well". Let's hope too that when this job is behind us you may be able to look back over it still as "a labor of love".

There was no thought whatsoever of depriving you of any proper credit in using excerpts from the catalogue in the press announcement concerning Mrs. Rockefeller's gift. That announcement was primarily based on the gift of the collection to the Restoration and, to set it off in a manner befitting its importance to us, it seemed désirable to use a part of what both you and Mr. Cogar have in the catalogue. We are going to send copies of the catalogue to the press and to all the critics so that if and when they choose to make further comments on the collection they will see just what you have done in your contribution to the catalogue. I shall be very glad to mention your name in sending these catalogues to the press and the critics. I suggest that we all wait before you drop in to see Mr. Chorley to discuss some of the problems that we have had in this particular job. We may find, and I certainly hope that we shall when we are through with this, that the results will compensate us for all the time I know you have given to it.

Of course, you saw the New York papers on Sunday. I was delighted that Mrs. Little could use all seven of the prints that she had selected. Mr. Linn had a piece in the second news section and the Herald Tribune came through with a story in their first news section. Yesterday we had a telegram from William Germain Dooley of the Boston Transcript asking for pictures which we were able to send from here. Our local and Richmond papers gave very good coverage so I am hoping that when the returns are all in we shall find enough for everyone to be gratified with.

With kind regards,

Sincerely yours,

Bella W. Norton

B. W. Norton

66

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

June 12, 1940

Mrs. Edith Gregor Halpert
Newtown, Connecticut

Dear Mrs. Halpert:

Let me thank you for your letter of June 9.

It is hard to get a meeting now that I think it would be better to wait until fall and perhaps I will then have an opportunity to see some of Kuniyoshi's things in your new gallery from which to make a selection.

Hoping you have a pleasant summer, I am

Very truly yours,

Clyde H. Burroughs

Secretary

chb:er

Dear Mrs. Halpert:

I just checked the correspondence getting ready to ship the Harnetts to Mr. Gardner and noticed that Miss Calvo sent the letter to you from Dr. Heil to the Downtown Gallery N.Y. so here is the copy. Will you kindly wire him collect in regard to repairing the painting?

Sincerely,

Genevieve L. Benton

June 12, 1940

Mr. William A. Gough
226 Mill Plain Road
Fairfield, Conn.

Dear Mr. Gough:

This is to advise you that I am now in Newtown, and expect the painting by Audubon which you have on consignment delivered here immediately - or the payment made.

As you know, the matter has been pending for more than a year and a half. You took the painting on December 20, 1938, and from time to time have called to advise me that you were on the way in with it, etc.. Don't you think that the matter should be settled?

Sincerely yours,

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California

OFFICE OF THE DIRECTOR

June 15, 1940

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I am sorry that in the terrible rush of the last weeks due to my work for the Fair I was unable to write you sooner. I wish to thank you again most wholeheartedly for letting us have the Harnett show which as you already have learned has been a very great success.

We have now been advised that the show is going to Kansas City and shall see to it that it gets there on time.

I do not recall that our original arrangement included a guarantee for the purchase of one example by Harnett due to the fact that we are a municipal institution without any special purchase fund. It would have been impossible for me to assume such guarantee. I remember that we promised you to do our very best to promote any possible sale, but I had in mind particularly one of the Kuniyoshis that you so generously sent us for our last museum exhibition. However, despite our valiant efforts we did not succeed in finding a donor of one of these pictures to our museum or a private collector who would buy one for himself. I have not yet given up hope that we may succeed in promoting the sale of one of your pictures, perhaps from the things now shown on Treasure Island.

To my great distress a painting by Harnett (though an especially good one I must say) has been bought for the Legion Palace without my knowledge by Mr. H. K. S. Williams, however, not from you, but from another New York firm. As I said, I had nothing to do with this acquisition and learned of it when it was too late to call Mr. Williams' attention to the fine Harnetts that you had for sale. I understand that Mr. Williams is coming out here within a few days and I shall try to induce him to buy another Harnett for the de Young Museum.

As I would like very much to show you my appreciation for all you have done for us, I wonder whether I could make you another proposition until we shall be able to make a purchase from you.

Mrs. Edith Gregor Halpert
-2-

May we let our restorer, for whose competence I can fully vouch, attend to the fixing of the Harnett picture "The Hare", which as you remember arrived with a tear and a conspicuous hole? The painting would naturally have to be relined. We should gladly assume all expenses for this job and the picture could go to Kansas City in perfect condition. If you wish us to do this, will you please advise me right away.

With renewed thanks and kindest regards, I am

Sincerely yours,

Walter Heil

Walter Heil
Director

WH V

C. C. MCGINNIS
STATE ADMINISTRATOR

WORKS PROGRESS ADMINISTRATION

STATE OFFICE

RALEIGH, NORTH CAROLINA

Raleigh Art Center
203 Supreme Court Building
June 17, 1940

Downtown Gallery
113 West 13th Street
New York, N. Y.

Gentlemen:

We will appreciate very much having you put us on your mailing list for any publications or catalogues which you may have available.

Yours very truly,

William C. Fields
Supervisor

WCF/B

COLTEN 74 WEST 174th STREET • NEW YORK
TELEPHONE • TRemont 2-2280 **PHOTOS**

June 18, 1940.

Downtown Galleries
113 West 13th Street
New York, N.Y.

Dear Mrs. Halpert:

I received your check for $ 25.50, thank you!

I am herewith enclosing duplicate bill in the amount of $ 11.50, which was omitted on this check, however mentioned in our statement of June 1, 1940.

Hoping that you will be able to check your records with the help of this information, we remain

sincerely yours,
COLTEN PHOTOS
[signature]

SC:AB.

THE FORT DODGE FEDERATION OF ARTS, INC.
FORT DODGE, IOWA
June 19, 1940

Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th St.,
New York City

Dear Miss Halpert:

Evidently Mr. Karfiol is not the only one who mislays things! Did I write you in answer to your letter of April 26, asking whether it was too late for him to patticipate in our "purchase-Prize" exhibit to be held in the Blanden Memorial Gallery from October 5th to November 4th, 1940? Ihad it on my mind to do so immediately but can find no record to the effect that i really did so. If I did not, will you kindly consider this an acceptance of your offer to send us one of Mr. Karfiol's paintings , probably "Girl With Red Scarf",

Will you kindly send ua a brief statement of his work and record as an exhibitor for our catalog? The committee is beginni beginning to work on it this week.

Ishal write you again later giving further details as to shipping directions etc,.

Most sincerely yours,
Bertha O. Aarvig
Secretary, Fort Dodge Federation of Arts, Inc.

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

June 20, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I have just heard from Mr. Chorley that the first copies of the Folk Art catalogue are off the press. I hope that the finished work is going to prove satisfactory to both you and him.

In preparation for distributing a selected number of these to art editors, museums, etc., I should like to get your suggestions as to the best museums to be included on such a list. We already have your list of art editors and a list of some twenty-five or thirty museums, art departments of colleges and universities to which Mr. Cogar and I feel it will be very much worthwhile for us to send complimentary copies. In order that we may be prepared to send these out promptly as soon as the catalogues are received here, will you kindly let me have a list of suggested museums which we can combine with our lists here.

With kindest regards,

Sincerely yours,

B W Norton

B. W. Norton

June 24, 1940

Mr. P. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton:

No doubt by this time you have seen the catalogue. I left instructions with the printer last Tuesday (June 18) when I went to town specially, to ship 100 copies to you immediately, and mail several by special delivery. I also asked him to send several to Mr. Chorley to save time. I hope that you like it. Several house guests were very much impressed with the publication and were amazed that it will sell for 25¢!

Unfortunately, all my records are in storage and inaccessible. Thus I cannot furnish the list you request. However, the Museum of Modern Art can run off the publication stencil list with very little trouble, as it can be done on the addressograph. The museum has a complete, accurate list of museums, libraries, art societies and schools which it circularizes for its publications. Naturally, it is the best list available. The critics and newspapers are also included in this list. Miss Elizabeth Sacartoff, the art editor of P.M. should be added to our original group.

I am glad that you have agreed (in your letter of June 11th) to credit the author in your next release, in the customary manner. Since the entire catalogue was planned, designed and written by me (with some excellent suggestions from Williamsburg), and since the fee involved was most modest, I appreciate your desire to include this information in your next release. If it is not too much trouble, would you send me a copy. Also, if you would like to have me communicate directly with any of the critics, I shall be glad to do so, but will await your reply before taking any action.

It is most gratifying that Williamsburg is getting such good publicity on the folk art, and the Times certainly was a wonderful spread particularly during a period when all the news is concentrated on world affairs. I am writing a note to Mrs. Little to thank her for carrying out her promise to me.

My best regards.

Sincerely yours,

HAWTHORNE CO.
REAL ESTATE AND MANAGEMENT
81 WEST 12TH STREET
NEW YORK
ALGONQUIN 4-0470

June 24, 1940

Mrs. E. Halpert
Newtonn, Conn.

Dear Mrs. Halpert:-

Mrs. Wechsler is insistent upon having a letter box so I am getting one for her from Satulsky. Also Mrs. Wechsler complains that the plumber left two holes in the wall under the sink and that there is a musty order in the bathroom. Do you want me to send someone over to plaster up these holes? Also, there is a crack in the window pane in the dinette, which makes it unsafe to open the window so I am having this glass replaced.

Mrs. Wechsler requests the services of an exterminator and I do not know if you have arranged for an exterminator under contract. Will you kindly advise me on this point.

Hoping that you are having a good time in your new home.

Very truly yours,
Katharine Hawthorne
Hawthorne Co.

KH:ER

June 25, 1940

Dear Dr. Heil:

Your letter of June 15th finally reached me. For some reason or other, the post office held it up, although instructions had been left to forward all mail.

Naturally, the information you sent me about the purchase of a Harnett shocked me. After all the work we went through, to have the purchase made elsewhere seemed a bit out of line. I fully understand that you did not arrange for this purchase yourself, and my complaint is not along these lines. However, you can understand how I feel about the matter, as it is not customary to have an important exhibition arranged by one dealer and have the buying done through another at that time. Also, if you refer to my previous correspondence, I was under the impression consistently, that there was a purchase guarantee. The whole situation is rather involved and I sincerely hope that you can impress Mr. Williams with the facts in the case. I am sorry that all this happened and appreciate how you feel about it as well.

If your restorer can accomplish the task of repairing the painting in time to reach Mr. Gardner for the exhibition at the Nelson Gallery of Art in Kansas City, it would be very nice to have that done. If not, we shall just have to continue it on its tour.

Meanwhile, I trust that Mr. Williams will realize that a mistake had been made and will do something about it.

My very best regards,

Sincerely,

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

RUSSELL A. ALGER HOUSE
GROSSE POINTE FARMS, MICHIGAN

POL

June 26, 1940

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Mr. Rathbone, who has left for his vacation, has asked me to convey to you sincere thanks for the kindness you have shown in lending your painting, "Flowers" by Yasuo Kuniyoshi, to the Flower Painting Exhibition, which has just closed at Alger House.

Your cooperation and interest greatly helped to make the exhibition the tremendous success that it was, and we deeply appreciate your generosity.

With kindest regards,

Very sincerely yours,

John S. Newberry

jsn:eh

HAWTHORNE CO.

REAL ESTATE AND MANAGEMENT
61 WEST 12TH STREET
NEW YORK
ALGONQUIN 4-0470

June 26, 1940

Mrs. E. Halpert
Newtonn, Conn.

Dear Mrs. Halpert:-

Yesterday the celler in the Artist's Gallery was flooded with water. Your tenant notified me of this and I sent a man over. He states that to prevent this condition from occuring in the future, the ventilator should be closed. He proposes to do this work with the following materials, a sheet of tin, 20 x 24, tar and tar paper and the surface covered with rubberoid. Labor and material included to cost $4.00

Please let me know if you wish me to give him the go ahead on the work. He is the head of the Queens Roofing Co., and is both cheap and excellent.

Very truly yours,
Katharine Hawthorne
Hawthorne Co.

KH:ER

BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

W. S. BUDWORTH & SON

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 5-2194

424 WEST 52nd ST., NEW YORK

ESTABLISHED 1867

June 27, 1940

Mrs. E.G. Halpert,
Newtown, Conn.

Dear Mrs. Halpert:

We received yesterday from the Golden Gate International Exposition, San Francisco, express charges collect $6.00, one framed painting by Karfiol entitled "Girl with Red Scarf".

We will place this to storage subject to your further orders, and we presume that the expressage and our services are to be charged to your account.

Faithfully yours,

W.S. BUDWORTH & SON

CWJ/[illegible] By

THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES
DAYTON - OHIO
U. S. A.

June 27, 1940

Downtown Galleries,
113 West 13th Street,
New York City.

Gentlemen:

In looking back through our records, we find that on November 9, 1937, an oil portrait was sent to you by our shipping room. I believe that this was an accommodation for Ethel Hayes, and was to be sold. Through what we assume was an oversight, this has remained on our insurance policy. We are, naturally, eager to cancel it, but are checking to see that this transaction is definitely dead.

We regret that we have forgotten the details of this painting, but are hoping that you have some recollection of it.

Thanking you for any information you may be able to offer me, I remain

Sincerely,

Siegfried R. Weng

Siegfried R. Weng
Director

SRW:MA

file

June 27, 1940

Mr. George Richard Spoerer
~~113 West 13 Street~~ Conn.
New York, N. Y.

Dear Mr. Spoerer:

Your letter to Mrs. Hawthorne was forwarded to me.

I am terribly sorry that you have been annoyed with the various items mentioned in your letter. The bathroom door had been repaired previously - when the new lock was put in. I hope that Mr. Kusick has made all the necessary adjustments.

Mr. Towney will report in a day or so - unless Mrs. Hawthorne sent some one meanwhile - to make all the other repairs. This includes the stiarway to the roof, the windows and the outer door. The water system was completely checked by the plumber when he installed the showers. The subway contractors advised me that the mains would not be tampered with after the 15th of May. By this time, certainly, there should be no discoloration whatsoever, and I have written them again today about the matter.

George has been warned about the bulb on the second floor, and although it seems incredible that he would be responsible for causing such an unnecessary nuisance, it won't happen again, I am sure, as he will watch it daily.

The roof fire-exit eliminates the need for fire-escape, and Mr. Towney will repair the stairway so that it will serve that purpose as well as making the roof accessible to Mrs. and Miss Spoerer. How are they?

If you and the family ever drive in this direction, do give me a call and come in. And if anything else goes wrong, do not hesitate to let me know. I shall attend to it more promptly, now that I am actually settled in Newtown and get my mail daily.

Sincerely yours,

Colonial Williamsburg
INCORPORATED
Williamsburg, Virginia

June 28, 1940

Mrs. Edith G. Halpert, Director
The Downtown Gallery
Newtown, Conn.

Dear Mrs. Halpert:

Thank you for your letter of June 24th. Unfortunately we have not seen the finished catalogue. Mr. Chorley received several copies last week from the printer but none of those that you say you arranged for him to send to us by special delivery or otherwise have arrived. We have written him to find out what has happened and would appreciate your checking with him once more to see what is causing the delay.

Just as soon as we get copies of the catalogue we are going to send them to critics and a selected list of museums, galleries, art schools, etc. Meanwhile, to get the additional lists which we requested from you and you were unable to supply since your records are inaccessable, we will try to get the list you mentioned from the Museum of Modern Art. I shall be glad to send you a copy of the statement we issue in distributing these copies.

As for payment of your fee, I suggest you send your bill to Colonial Williamsburg, Inc., marked for my attention and I shall be glad to take care of it here.

With kindest regards,

Sincerely yours,

B. W. Norton

B. W. Norton

June 28, 1940

Mrs. Katharine Hawthorne
81 West 12 Street
New York, N. Y.

Dear Mrs. Hawthorne:

I am sorry I missed you again when I was in New York. I had hoped to get in early this week to see you, but unexpected guests and the weather interfered.

Mr. Towney will attend to all the matters mentioned in Mr Spoerer's letter. As you know, he has been working for me here, and I instructed him regarding the stairs, etc., and sent him a detailed letter, together with a check to cover his $4.00 bill for work in the Wechsler apartment. No doubt, you have advised George to stop tampering with the bulb on the 2nd floor. He is probably trying to be economical, but I certainly don't want to annoy the tenants with such economies. Maybe the Spoerers can be trained to turn off the switch at night so that both the 2nd and 3rd floor lights are not on all night. There is a double connection which makes it very simple for the two upper tenants.

The Brown bill surprised me, as he had agreed to do the floor over entirely, and satisfactorily for $6.00 - a check for which is enclosed. I had not instructed him to do any additional work on the ceiling, and if it was badly painted, there is no reason why he should make a duplicate charge - or was some extra work ordered?

The Wechslers are rather trying with their requests, and I should be grateful if you would give them no additional improvements without consulting me first. I shall be here and shall answer all letters promptly in the future. I can't understand the letter-box request. Is there anything wrong with the one there? Also, I had all the panes checked in the dining room window, and Mr. Towney replaced two before they moved in. I don't want to be petty, but the mothers have to make up their minds that the young couple is occupying an inexpensive apartment, and not a Park Avenue duplex. I hope you understand how I feel about it. I certainly want to give the Spoerers what they ask for, as they are entirely reasonable but the Wechslers have gradually run up a termendous bill for me, far beyond any of the origin-

al calculations.

The Excelsior Exterminating Co. services the house, and it may be necessary to call their attention to the fact that all four floors must be taken care of regularly in the future. They are paid $2.50 monthly, directly by me, and should be on the job. I can't locate the address at the moment, but the telephone number is Academy 4-0040.

When Mr. Towney attends to the Spoerer apartment, he might look at the holes in the Wechsler bathroom.

The Queens Roofing Co. repair you suggest is satisfactory and I shall send you or the man the check for that sum.

I am enclosing a check for George, and hope that he is taking good care of the house. By the way, so that I can keep my check book straight, will you advise me on what date the Forsythes and the Artists Gallery paid the June 1st rent?

The weather has been mighty bad here, but I suppose that it is a blessing in New York not to have the usual heat wave. My best regards to you.

Sincerely yours,

The Labor & material for above work would cost $18.00

I sent you bill for Barn etc last week and was hoping for a check. I found my customers had left for the country when I got back and left me holding the bag.

I got lots of bills to pay as well as support a family

Hoping you are enjoying your stay in the country

Sincerely yours

P. J. Lowney

June 28, 1940

Dear Mr. Lowney:

I am enclosing your bill and check - for 13 Street. Will you be good enough to call on Mrs. Spoerer, the top floor tenant regarding the following:

stairway to roof (find out what she would like done and let me know what you suggest as the least expensive method)

puttying up windows (she claims that the rain washes in the bathroom when the window is entirely closed.

the front door does not close automatically (probably the hinge needs greasing).

Will you please look into this at once and let me know. However, call Mrs. Hawthorne to make sure that she has not already attended to this in our absence. Send me an estimate, as I don't want to undertake any expense on the house - for obvious reasons - but don't want to be mean to the tenants, particularly the top floor.

The car was washed today, cleaned thoroughly - after the brakes were adjusted and the top fixed - and driven into its new home in fitting style. My best regards to you and to Jack.

Sincerely yours,